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Editorial— CRAFTSMANSHIP

Ultima 2010 is all about craftsmanship. In his book The Craftsman, sociologist Richard Sennett writes that "craftsmanship describes the basic human willingness to do a job well for the job's own sake. The craftsman exemplifies the important quality of commitment. Good craftsmanship means developing skills and focusing on the work instead of ourselves".

By Lars Petter Hagen



Man at work: Autodidact handyman and festival director Lars Petter Hagen Photo: Rune Kongsro

Recently we have seen a renewed interest in craftsmanship through the growth of art movements like *DIY* (Do it yourself) and *craftivism*. These do not focus on the traditional idea of solid craftsmanship but on the political, on independence through self-production, and as a counterweight to the demands of consumer culture to hire someone else to do the work. Knitting groups, for example, are on the rise in the United States (as they supposedly have always been in times when the country has been involved in major wars!). In an interview with the Norwegian magazine *Billedkunst*, American knitting activist Sabrina Gschwandtner says that she also regards the knitting wave as a reaction to digital communication technologies. "Knitting in a community brings people closer. It gives them the opportunity to do something together, slowly, face to face and in a physical room".

The DIY attitude in music is often linked to punk and other subcultural forms of expression, and to art movements like Futurism, Dadaism and Fluxus. At the moment, it looks like this attitude is finding its way back into the traditionally more academic field of contemporary music, maybe as a result of technological developments freeing the production and distribution of music from institutional and/or commercial middlemen and opening up the definition of quality in an interesting way.

As musicians, we talk often and gladly about craftsmanship, whether it be number of rehearsal hours or studies in counterpoint. But in the complex musical reality of contemporary music today, the concept of craftsmanship has various meanings in different aesthetic paradigms. When the performance artist Ann Liv Young sings in the Black Box theatre during this year's festival, it sounds nothing like Salome Kammer's interpretation of Kurtág at The National Opera & Ballet. Yet they both represent the best of performance craftsmanship in today's art scene. It is in this diversity that Ultima 2010 finds its inspiration.

At one end of this year's programme we find choir music. Gregorian chants form one of the starting points for the entire Western classical music tradition. From here, notation and musical institutions developed and formed the backdrop for the academic form of contemporary music as we know it. At the other end we find the autodidact traditions, connected in Norway first to folk music but later also to much of modern electronic music including the noise music scene. And again, of course: both noise music and folk music have long ago entered the academies while a number of score composers like Giacinto Scelsi and Helmut Oehring regard themselves as self-taught.

For Ultima, it is important to showcase the diversity in the work of today's musicians and composers, simply because it is the sum of their artistic practises that defines and constantly re-defines the term "contemporary music". The complex reality of Oslo's music scene at the moment, combined with the high quality of the results and open musical attitudes makes the city the object of international attention. The programme for this year tries to reflect this. You could say it is about rules or maybe the lack of them. It is about challenging tradition and convention so the music can develop even further, and continue to move us.

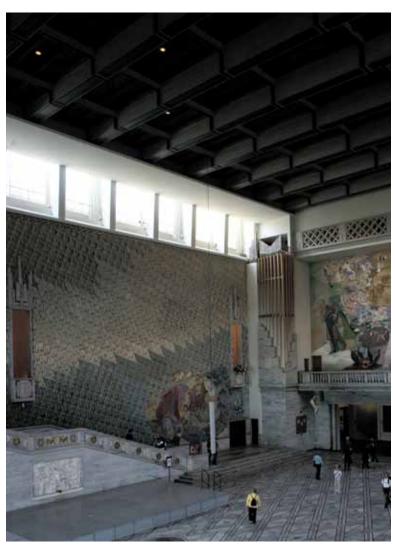
Arne Nordheim passed away on June 7, 2010. More than anyone I have known, Arne displayed a sincere curiosity and openness to new ideas and musical expressions. Though we have lost him he continues to put his mark on the Ultima festival. In its twentieth year the festival proves that there is still much to discover, if you take the time to listen.

Lars Petter Hagen Director, Ultima 2010

Benedict Mason— FROM MAIN HALL TO BROOM CUPBOARD

Benedict Mason is known for going a bit further than others in deconstructing the orchestra and the concert hall. Oslo City Hall is his next inspiration.

By Thomas Berg



The whole house: Benedict Mason works with the Main Hall, the library and the broom cupboard in his work for Oslo City Hall. Photo: Rune Kongsro

WEDNESDAY 08.09

19.00/ MUSIC FOR OSLO 20.30 CITY HALL OSIO CITY HAII

> Benedict Mason: Music for Oslo City Hall

Brad Lubman, conductor Oslo Sinfonietta, Ensemble Allegria, Oslo Cathedral Choir

In collaboration with Ny Musikk, Oslo Sinfonietta, Ensemble Allegria, Oslo Cathedral Choir and the City of Oslo.

Supported by Arts Council Norway.

Admission free.

 The piece starts outside the building and the audience will enter from the harbour entrance. From there, I guess they will walk towards the banquet hall. This depends on Mason's work when it's completed.

Nora Ibsen is pulling the strings when English composer Benedict Mason's work for this year's Ultima is composed especially for the City Hall building. Mason practices the art of site-specific work: music written particularly for a certain building. He has created such works for many varied locations such as Miller Theatre in New York, for the Seiji Ozawa Hall at Tanglewood, Massachusetts, IRCAM in Paris and Royal Albert Hall London. In Oslo, he has been inspired by Oslo City Hall. During the concert, the audience will be guided through the lobby, the main hall, the city council chamber and other rooms, continuously met by musicians and singers.

Bored with traditional music concerts
"I was bored with traditional music concerts
where musicians came onstage for a piece,
waited for the conductor, sat there and read
their music and then went offstage", Mason
told Bomb Magazine in a 2007 interview.
"I wanted to use the whole hall. I was fascinated by the sound of offstage music. Whenever
there was something far away, it was always
terribly tantalising. Distance, movement,
direction, and resonance in the real or illusory
use of sound are underused parameters".

- I invited Mason because I am exited about his approach to composition", says Lars Petter Hagen, director of Ultima 2010.
- His music is both personal and original with a lack of respect for convention. And at the same time connected to the European new music tradition, with solid craftsmanship as a foundation. His compositions, especially his later works, defy the normal categories for contemporary music.

Hagen claims that all music is site-specific:

– Mason just makes this point more evident. In my opinion no music or other forms of art can be judged without taking the context in which it exists into consideration. Music arises in a certain historical period with its social and cultural circumstances; it is performed in a certain space, and the audience at the time has their certain expectations when they come to hear the music. Mason uses these features to create works that are truly unique. This is brave. Large parts of the contemporary music scene base their work on concerts that are ready for touring: you practice, pack up and go. His music is made to exist here and now,

for those who are there at the time of the performance.

In addition, composers already work with a huge number of limitations.

– Think about how much it takes to compose for an orchestra. As a composer, you need to know the highest pitch of a clarinet and for how long a horn player can hold a note. And historically speaking: for composers like Mozart and Haydn, there were no other options than performing a work at a specific site on a specific occasion, depending on who had commissioned the work: the church, a private citizen or others. Hence making the music site-specific is a mere continuation of music history, Hagen says.

Kings and balloons

Ibsen gestures as we walk through the main festival hall in Oslo City Hall.

- I am sure Mason can make something great out of rooms like these. A musician might stand in this corner, a singer could stand somewhere further up on the stairs and a choir all the way up there, on top.

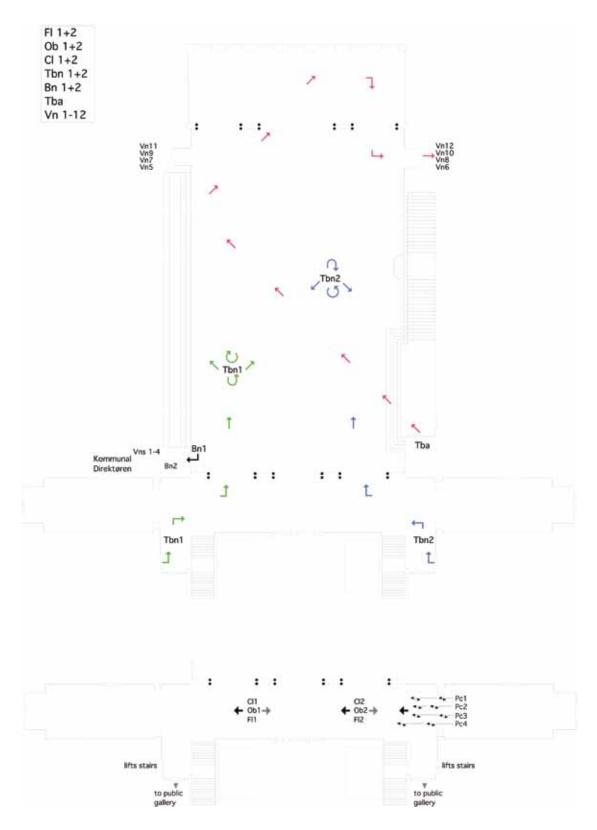
She has good knowledge of Oslo City Hall. Twice before, she has been responsible for big events here. Now, she points upwards, to the ceiling.

- Isn't this ceiling great? It can be opened. When we arranged the King's 70th birthday, we released huge amounts of balloons in blue and silver. That was fun. In the hall, there was the biggest gathering of royalty I have ever seen. But when the balloons came down, everyone became like children again, she laughs, and waves her arms to demonstrate how the royal guests hit the balloons back and forth between themselves.
- During the opening of the Ibsen year, we released thousands of pieces of rice paper with Ibsen quotations. The City Hall staff say that they still find some of them in the corners.

Montage in film and music

Originally, Mason wanted to become a film-maker. He studied film-making for three years at the Royal College of Art in London. He liked the process of cutting in film and making montages. However, gradually he did more and more sound work for his fellow students and in the professional film industry.

Cutting up and making new montages followed him from film into music. "That's always stayed with me, that fundamental idea of montage, and editing, and putting it all together", he said in 2007.



Mason comments on his score: – Out of the broom cupboard into the fire: Tuba on the run!

Ibsen rushes up the stairs from the main hall and towards the gallery.

- When they have passed through here, the musicians and singers that were here can run through the cafeteria and pop up somewhere else. See the two alcoves in the wall over there? During one of the earlier events here, we had a lovely singer in one of them. She sang like a goddess and stood on some boxes so the audience could see her. And notice the acoustics in here. This will be great for Mason to work with.

Sound sculptures

"These concert hall pieces can be thought of as art installations in the sense that they use space and sound sculpturally", Mason told The New York Times in 2005. "They are the work of a composer, using a composer's ear. But the inspiration is visual. I'm interested in notes and patterns and things like that, but I find it very difficult to start purely musically. Something has to trigger my imagination, and it's always visual".

Ibsen has stopped in front of the Edvard Munch room.

In here, there will be someone singing.
 People are supposed to walk past the door and not be inside the room.

She rushes on.

- In here, we have the library - where I think Mason is planning an intimate clublike atmosphere.

Mason told Bomb Magazine that thinking in terms of 24 images per second, the basic unit of old-fashioned film, and organising frames into units of 2, 3, 4, 6, and so on, helped him to think like a composer. "But there were quite a lot of years of struggle between filmmaking and actually delivering a piece like the first Double Concerto! I must say that that's something that was helped by studying scores – I used to study and study and study and study scores, to look at the way something was done and try things out and hear the result. The best and only way to study composition".

We are now doubling back around the main hall on the second floor. Before entering the council chamber, where the delegates governing Oslo meet to debate and vote.

- They could have a musical meeting of the city council in here. See, there's a door. The musicians can move through it. Mason cares a lot about everything that has to happen 'behind these scenes' during the concert.

Elevator and broom cupboard Some last words from Mason, 2007:

"I wanted to do something more radical, to get people coming in and out and playing far away. My dream was a synchronized sound of present, absent, and distant musicians choreographed across the audience via the elaborate placement and movements of the performers in the whole building. Corridors, elevators, stairwells, cloakrooms as well as external spaces like the roof and even adjacent parks and waterways, like I did later in Amsterdam – every space was fair game, so long as it was audible to the audience, who remained in their normal seats.

"The audience's whole acoustic perception of the musicians is emphasized in a way that we don't normally have in a concert, because normally everything is focused on the stage. I've never found it very successful when the old avant-garde used to put musicians close to the audience. The further the space expands beyond the listening area, the more poetic things can be, and the more inventive and acute people can be in their imagination when they're listening - they're not confronted by the distraction of musicians in close proximity. It gives the audience much more freedom to invent in their own mind what they want to interpret from what they're hearing (...)".

Ibsen and I descend down the stairs back to the main hall. All is quiet, except for the drone of a group of German tourists in the banquet hall, and a man scraping chairs along the floor before lining them up straight as an arrow. In September, this house will, to put it like Mason, be filled with "sound that floats our way from the background of deserted places; the voice that suddenly materializes from some forgotten corner of our memory ... ".

Marina Rosenfeld— TEENAGE RIOT

Observing teenagers on the subway in New York, Marina Rosenfeld got the idea of using iPods instead of notation for her cover version of György Ligeti's Lontano.

By Anne Hilde Neset



All mixed up: artist and DJ Marina Rosenfeld puts her own spin on Ligeti. Photo: Stefano Giovannini





Teenage Kicks: – It's somewhere between a cover and an interpretation, says Marina Rosenfeld about Teenage Lontano. In Rosenfeld's work, a choir of teenagers will be "covering" György Ligeti's orchestral work Lontano from 1967, while they are hearing Ligeti's work through headphones of MP3 players. Photo: James Ewing

THURSDAY 09.09.

17.30 PRE-CONCERT TALK Fabrikken

Marina Rosenfeld in conversation with Anne Hilde Neset prior to the concert Teenage Lontano.

Admission free.

18.00 TEENAGE LONTANO Fabrikken

> Marina Rosenfeld: Teenage Lontano

Contributors: A teenage choir

Produced in collaboration with Ny Musikk.
Admission: 150/100

- I've always been interested in the social conditions a musical work demands and I've always been troubled by the lines drawn around certain musics, says Marina Rosenfeld when I ask her why she wrote a cover version of Hungarian modernist composer Györgi Ligeti's composition *Lontano*. Rosenfeld's version is made for 30-odd teenagers using MP3 players instead of notation, with a rotating metal loudspeaker overhead.

No sharp corners

With its fluid nuances and continued harmonic flotation, the original *Lontano*, written in 1967, was partly inspired by the light streaming through Sainte Chappelle's immense stained glass windows. The score may not have unusual notation or instruments, but its liquid structure inherent in the micropolyphonic piece, as Ligeti himself named it, is a notoriously difficult piece to perform – but wonderfully simple to listen to. Like wandering into a mist, the listener is bathed in fluid harmonies.

"No piece of his combines so sensuous and strange a voyage with such an absence of incident or definition", writes Richard Steinitz in his biography of the composer, and indeed, in *Lontano* there are no sharp corners.

Constant flux

- I love *Lontano* and find aspects of it fascinating, especially how the impression of 'clouds' or blurred edges the sense of constant flux is paradoxically achieved with incredible precision in the notation and orchestration, says Rosenfeld.
- It has a level of notational articulation that takes the piece outside of the realm of the possible for most people who encounter it. In other words, it is a highly specialized document as it must be but I couldn't help wondering what it would be like to expose its architecture to a different audience, different performers.

So Rosenfeld took this modernist, super complicated composition mired in the utopian ideas of the late 1960s, transcribed it to voice, and thrust it into the hands of our technology savvy teenagers, some undoubtedly bleary-eyed from watching *Idol* on repeat. It is a gesture that illustrates Rosenfeld's continuing interest in the politics of performing on a stage, crossing boundaries, and her subversion of ideas around skills and professionalism.

Classically trained DJ

As a classically trained pianist and composer herself, she quickly ditched traditional instruments in favour of turntables that, with their DJ connotation, itself goes against the grain of the classical environment she was brought up in. As a performer and composer, Rosenfeld makes her music by recording instruments on her own dubplates and composing pieces from them, in effect DJing with her own recorded one-off records. She has performed alongside numerous 'turntablists' working in experimental music such as Christian Marclay, Martin Tétreault and Otomo Yoshihide.

Musical nail polish bottles

She has also made pieces that specifically target the question of what is allowed on stage and what is not. I had the pleasure of working with her at the Tate Modern in London in 2006 as part of her piece *Sheer Frost Orchestra* – a work she conceived at art college back in 1993 – in which she picks a host of female non musicians, teaches them to play electric guitars with nail polish bottles, and directs the orchestra while they are sitting in a line on the floor.

- That piece deploys a guitar-playing technique that is actually better performed by novices than by trained guitar players. If you study the technique, you actually will lose the ability to do it well, she explains.
 - But why teenagers?
- I'd wanted to do a piece with teenagers for some time they are an extremely rich 'material', if I may say that, whose relationships to music and obviously technology are unique historically, but also well known to us from our own childhoods. I think we can all remember the intensity of our relationships during those years to certain music, and to the idea that the music we somehow carry with us 'means' something about us, about who we are, she explains.

The anthropology of Idol

On last year's record *Plastic Materials* (Room 40), she meshed extracts of recordings of *Teenage Lontano* into her own electronic composition, complete with in between banter and giggles.

– I was interested in American Idol. That a way of singing, a highly embellished, ornamental, dramatic style, now pervades other kinds of singing – across racial, political and cultural lines. Now everyone sings like Stevie Wonder essentially – a highly emotional style full of artifice. It's a sort of code, it's a style, it's a fashion; and that seemed interesting to me, to bring kids in from say a style or a cultural habit.

There is an element of the objective anthropologist about Marina Rosenfeld when she speaks about using different 'material' for her compositions, be they teenagers, unskilled musicians, instruments or sounds.

Gagdets and identity

When she went around schools to recruit singers for the first staging of the piece at New York's Whitney Biennale in 2008, she spoke to the pupils about how teenagers' reliance on technological gadgets were personal identity markers that reminded her of the relationship to objects one could observe when going back to mummified human remains where objects were found buried with humans. And observing teenagers on the subway in New York she got the idea of using iPods instead of notation.

She discovered they were listening to one iPod together, with one earphone each – with an ability to mentally block out sounds coming into the other ear. As well as being a solution to how to give the performers cues (what they hear in the earphones are instructions and pitches from Rosenfeld), the use of MP3 players also opens up questions about private and public sound, isolated and group listening.

- I could use that interesting limbo between isolation and the group that was really easy and common for them, listening intently to their own music while surrounded by the noises of the city or on the subway and so on. They could choose to selectively block out the rest of the group's pitches – which was necessary in order for them to sing the dense, complex tone clusters of Ligeti's composition – when they needed to. They could in effect turn their other ear on and off, she explains.

Sound exeeding the visual

Over the performers' heads rotates a large metal loudspeaker which throws sound around in the room 360 degrees. She developed this with the help of legendary sound engineer Bob Bielecki – who has previously worked with Laurie Anderson and La Monte Young – and Arup Acoustics in New York.

- It rotates at about 33 1/3 rpm and was meant to both evoke the movement of an LP on a turntable which to me supports the notion of the work as a remix or re-iteration and to literally sweep the walls of the hall with sound, she explains.
- The piece is visually quite static, not unlike a normal concert, but the sound is extraordinarily dynamic, as the speaker installation, which includes that rotating speaker and also an amplified version of the vocal score in a long array high over the heads of the chorus, seems to move into the room in surprising ways that kind of exceed the visual in the piece.

Focus and blur

The rotating loudspeaker emits Rosenfeld's composed electronic layers that literally float overhead – an effect close to Ligeti's original idea of sonic mists and micropolyphonic sound clusters.

Teenage Lontano's vaporous textures ebb and flow similar to its original version, where sonic shapes emerge and recede, come into focus and blur, one after another and the listener can never be quite sure of where the sound is coming from. It adds up not only to an exceptional experience on an aesthetic level, but one also riddled with intricate conceptual meaning and sculptural qualities.

Essay— THEATRE CRAFTSMANSHIP

The scruffy public-mindedness we encounter in the works of Ann Liv Young and Trine Falch challenge a lot of people's view on what art is supposed to be.

By Elisabeth Leinslie



Beautiful stranger: From Trine Falch's performance National Spesial Photo: Gisle Bjørneby

April 29 this year, Trine Falch's performance *National Spesial* opened at the National Theatre in Oslo. This performance took a closer look at the art, culture, spaces, economy and history of the theatre. The audience met an actress with a completely different perception of her own presence than we are accustomed to at this instutitional theatre. The classical way of representing something or someone else (normally a human being) was completely missing. Apparently, Trine Falch was herself. With a direct, no-nonsense style, she told fragments of the theatre's history and guided us around through the theatre building.

Trine Falch entered the artist collective Baktruppen in 1988, two years after the group was established by students at the drama institute at the university of Bergen. At this time, there was a flourishing art scene in the city – it has existed ever since, but the inspired art scene, across the arts, seemed to really burst out in the mid-1980s. A result of this was a thriving performative avantgarde arts.

As Trine Falch and Baktruppen were a part of this avantgarde scene, right from the start they were at the forefront in the work of problematising the conventions of European (and in particular Norwegian) art.

A modernist quagmire

In Norwegian theatre, the classical conventions based on craftsmanship have always dominated. The actors have a psychological-realist style of performing and a presence within Stanislavsky's system for moder drama. The dramaturgy has a strict form and is easily accessible, whether it is linear or not. Nothing is, or seems to be, a coincidence. And the ontology of place is rarely a part of the work.

This classical tradition based on craftsman-ship still dominates most of the theatre institutions in this country. Norwegian theatre has lost its way into a modernist quagmire – it has chosen to institutionalise a few aesthetic and methodical understandings of what theatre should be, at the expense of other understandings. This theatre has fetishised itself as a dominant ideology, an ideology of what exactly the art of theatre is which unfortunately also has spread to audiences, critics and journalists.

Alternative representations

When dealing with the problems of the conventions of art by using art itself, it is no use to carry on in the same aesthetic footsteps as the object of criticism – and to rely on a clear-cut text in order to do the job. The only

result is a pseudo-criticism of the consensus, and therefore the critical forcefulness of the work is lost. In order to be critical and try to display other alternatives, it is also necessary to think alternatively when it comes to form. In other words, it is crucial that the work (with all its devices) shows an alternative world.

The main issue here is how a work produces 'alternative representations' of the world and its many different institutions. Rather than repeating existing performances – even if repetitions like these are made in so-called critical terms.

National Spesial excellently demonstrates how a work can have a critical function. This more than anything is achieved by Falch's work of imploding the classical theatre based on craftsmanship.

Nonchalant theatre

The equivalent of the theatre tradition based on craftsmanship chooses not to relate to set conventions on perfection within theatre – neither aesthetically, methodically nor dramaturgically. In avantgarde theatre, we find other opinions of what can be expressed and how. Implicitly in this, there is a natural critisism of consensus. The classical craftsmanship theatre has in other words lost its superior status in this part of the Norwegian theatre landscape. Instead, the conceptual mindset has gained ground.

When it is not the aesthetical quality of the experience in itself that matters the most, but the quality of conceptual experience, again we touch upon the question of what the art of theatre should be. In *National Spesial*, we were confronted with a work that played with imperfection and dilletantism and incorporated the qualities of space and situation into the play itself.

Half the time, Falch "forgets" her lines and the order of the stories and the acts (besides being unable to stick to the schedule), leaving us with an impression of her as being nonchalant. As if she does not really care about what is correct. As if the most important message is her own idea of how theatre should be made, and bringing this ideology into a close encounter with the ideology she aims her critisism at. And it is just that – at least one of the most important ones.

"Amateurism"

A self-imposed "amateurism" like we saw in *National Spesial* exhibits other attitudes too and uses of physical presence, talking and storytelling, space and scenography, text, dramaturgy, relations to the audience, so-called high and low arts. It displays a kind of dissolving of 'the perfect work of art'.

This sort of theatre work resounds strongly in the avantgarde traditions. By attempting to break free from and highlight authoritarian forms of experience, avantgarde theatre has in all times utilised art as a space for criticism of rationality and power structures. That Falch is allowed to do this within an institution preserving the classical theatre tradition signals that the National Theatre takes the arts and itself seriously. The project shows a self-realisation beyond being a house of entertainment.

Another artist working within this avantgarde tradition is the American Ann Liv Young. She displays a totally carefree attitude towards traditional aesthetic perfection. She sings off-key, forgets the lyrics, dances like an amateur (even though she is a trained, professional dancer), heaps abuse on the audience, goes berserk on stage (unintentionally), does not care about technical problems etc. Several of Ann Liv Young's works sharply criticize popular culture and its aesthetic perfection, sex-fixation and shallow contents. It is easy to counter with Young's own sex-fixation, and this point is valid. There is not a single Ann Liv Young work without live sex, or so she claims herself.

The scruffy public-mindedness we encounter in the works of Young and Falch will challenge a lot of people's view on what art is supposed to be. By showing that a diversity in art is more normal than it is marginal, they expand the boundaries of what is good theatre art.

Good and bad art

When the artistic idea and vision becomes more important than aesthetic and dramaturgical perfection, the criteria of quality are also shifted. They become relative and dependant on context – and thereby have to be adjusted for each project, sometimes for each individual production of the same project. This means that artistic quality also has to do with being able to reflect new contexts. A theatre production exists only in light of its context; it exists when meeting its audience, it is part of a discourse and related to other works, theories, arguments, friends and foes out there, in the world. Without a context, the work is invisible and empty.

In other words, the standard for what is good and bad theatre art must be redefined continually. And today it is crucial that the ones who are judging quality in art, have an understanding of conceptual ideas and are able to read the context the work operates

within. Well, this is wishful thinking. Reality is different. All the time, we read critics arguing from some 'strange' angle, seemingly removed from the basic ideas in the work. This is the exact reason why the critic must expose his or her criteria and thereby become vulnerable for criticism. He or she must dare to become a part of the discourse in order for it to be expanded and contribute to new and broader deliberations.

One of the main objects for a critic is to put a work of art into a bigger discourse and to create new ones. But the ones doing this, only occasionally get a response. The public grounds for discussion on modern theatre in Norway are not yet fertile or candid enough for the debates to gain any results. For the artists and the reception of the works, it can cause problems when the specialists completely misunderstand what they see and hear when facing the work. The fact that artists do not respond when critics misunderstand their works amazes me. Thereby the artists contribute in burying a fruitful discourse regarding their own art.

FRIDAY 10.09./ SATURDAY 11.09./ SUNDAY 12.09. ALL NIGHTS AT 21h

21.00 ANN LIV YOUNG: CINDERELLA Black Box Teater

> Produced in collaboration with Black Box Teater.

> Admission: 220/140 (Discount for students and holders of Scenekort.)

Ann Liv Young— CINDERELLA

Most of you know Cinderella from fairy tales or Disney movies. Cinderella puts up with a lot of strife searching for her destiny with Prince Charming. She is confronted with judgment by her stepmother and stepsisters who are all very jealous of her. She overcomes her obstacles with the help of a fairy godmother and a little bit of hope.

By Sara Wegge



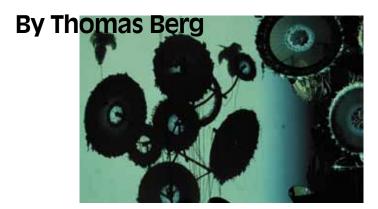
In love with a fairytale: Ann Liv Young tells her not-so-childrenfriendly version of the classic Cinderella story. Photo: Erica Beckman

Young's Cinderella is a reinterpretation of the classic fairy tale, inspired by versions as disparate as Disney's and the macabre Grimm brothers'. It is a one-woman show starring Sherry. Young's southern wildcat alter eqo. Sherry, playing all characters, confronts personality extremes of kindness, helplessness, and wickedness in conjunction with the stereotype she deals with most directly in her own life, the aggressive woman. We watch as Sherry and these storybook characters tackle decisions together and learn from one another. What unlikely similarities will we find? Why does one tend to prefer the demure Cinderella over the bold and assertive Sherry? Ultimately, Sherry criticise male authorship which created one-dimensional female characters (Cinderella, the fairy godmother, the wicked stepmother and stepsisters) in ways which were pleasing to men. Our version of Cinderella pleases no one.

Ann Liv Young has presented works in a diverse range of contexts across Europe including the Apartments project with Brut Wien (2009) and the Donau Festival, Krems (2008, 2009). She has also presented works with Chicks on Speed in Hamburg (2009) and most recently in Malmö, Sweden (2010). Young's controversial work continues to stimulate a wide range of press and publicity as in the Sherry vs. Kanye event as part of PS122 (2009) which included press coverage by the New York Times and MTV. Most recently Young's performance at PS1, Sherry vs. PS1 (2010) has been subject to world-wide debate. Young's new work, Cinderella, will be premiered in Jersey City in late August early September and will then go on a European tour in the fall.

Verdensteatret— THE NERVOUS ENGINEERS

Verdensteatret are the handymen of drama situated somewhere between concert, exhibition, theatre and film. What they will be showing us at the Ultima festival in September, only time will tell.



Borderline: – We call ourselves a narrating orchestra. We tell stories without a beginning or an end, because real life doesn't work that way. Photo: Verdensteatret



Nervous: – When the devices are running, we are on the edge of our seats, says themembers of Verdensteatret. Photo: Verdensteatret

THURSDAY 09.09./ Also played 10., 11., 12., 14., 15., 16., 17.09. All nights at 19h

19.00 VERDENSTEATRET
Opening night:
Black Box Teater

And All the Questionmarks Started to Sing (Electric Shadows)

The production is a collaboration between Verdensteatret, Theatre der Welt, Black Box Teater, BIT Teatergarasjen and Avant Art Festival.

Admission: 260/180 (Discount for students and holders of Scene-kort.)

- Stop, stop! There isn't any sound. Switch it off and start over.

In the dimly lit rehearsal space, we are surrounded by a large amount of devices apparently assembled by a mad professor assisted by inventor and bicycle repairman Reodor Felgen of Flåklypa. "We" consists of the Verdensteatret theatre group and Ultima's journalist. The time is March, in the preparation phase for their latest synthesis of art forms. The mood is fairly anxious.

- OK, let's try that again.

A huge apparatus, resembling a bouquet of sunflowers, garlands or enormous cocktail parasols, suddenly starts to move again.

- Why isn't the top lever moving?
- It was supposed to.

Some swearing can be heard.

- No, wait. It works now. Yup.

The flowers, garlands, parasols or whatever they may be, nod and turn like they're supposed to. They glow beautifully in the dark, and the sound is synchronized with the movements. The anxious mood in the room is not settling, but is accompanied by a silent enthusiasm and trembling joy. Soon, one of the other devices makes sure that a wall is filled with clouds while one of the garlands lets a zeppelin slide across the horizon. Music, film, silhouettes, puppetry, prisms and lights form a crackling, creaking whole. Maybe.

The Factotum Collective

So what is all this? Don't ask the performers in Verdensteatret – they're not entirely certain what they have actually made or how the end result will be. One thing is for sure, however: all the devices, each in their own way, form part of a performance they will put on at Ultima. Working title: And all the Questionmarks Started to Sing.

- We're making everything up as we go along. No wonder it turns out a bit weird.

The people we meet are Christian Blom, Lisbeth J. Bodd, Håkon Lindbäck, Asle Nilsen and Piotr Pajchel. This interview will not distinguish between who said what during the conversation. Besides, there is no point in specifying: in Verdensteatret, everyone does everything.

- The project is cross-cultural. It consists of musicians, painters, sculptors, composers, photographers and programmers, and it all meshes together. We never know where we will end up when we begin, and we never credit any single participant for having done a specific task, because in the end we can never really figure out who did precisely what. Everybody has taken part in everything from welding equipment to mopping floors.

- We are intermedial. A lot is going on at once.
- This is like a composition, but not like in music, because so much else is going on simultaneously. We tell multiple-layered stories in an audiovisual, spatially founded communication.
- When this will be performed at Ultima, the installation will also feature people walking around, doing things with the devices.
- We tend to say that the process leading to the end result is more intelligent than what we manage to contrive in advance.
 Therefore we never plan anything. The process is intuitive and improvised.

Around the World

Lisbeth and Asle founded Verdensteatret in 1986. Today they have six or seven core members, but a project might involve up to 17 people. They have carried out several projects since they first started. *Tsalal* (2000–2002) was based on a journey from Kiev to Istanbul, *Louder* (2007) on a journey to Vietnam and *Concert for Greenland* on a journey to, well, Greenland. They seem to live up to their name: Verdensteatret meaning 'world theatre'.

- The name was chosen just for fun. We aren't really a theatre.
- In the past, almost all cinemas in Norway were called Verdensteatret. The word is really nice. But we could just as well have called ourselves Fortellerorkesteret ('the storytelling orchestra'), the name of one of our earlier performances. That word is also really nice.
- This production is the first which is not a result of us travelling somewhere.
- Some have asked us to make site-specific performances, but we do not master this very well. Things can not be forced. Then we just get troublesome.
- We are now on our way to Guangdong, China. Sorry that you had to catch us while we're so stressed, but we leave the day after tomorrow, and we haven't finished everything. We would love to have three or four months more. Only now things start to work for us. We are going to develop this further in the evenings after the opening in China.
- Only now we really start to realize what we are able to do with all the devices we have spent all this time making. Now we see what potential they have.
- The devices and the technology is something we make as we go. What we make is controlled by our needs.

Intermezzo 1: Device 1

In its simplest form an assembly of objects for shadow puppetry and animation. Asource of light, objects, a lens and a wall for projection. A movie is played in the background. The objects are made of thread and glass, fastened to robotic arms in order to make them move and interact. They almost look alive, being projected in a big format on the wall.

Device work

- We started the work with the devices at a steel dealer on Alnabru in the east of Oslo.
 We bought the rods, plates and pipes as raw material, directing how the outline will be.
 The material wants to go in certain directions.
- Though it is metal, it still gets an organic look. Making them is as much nitty-gritty work as embroidery. This time, we started with an idea about the use of lenses. We have worked with shadows and such earlier, and making pictures, projecting and constructing 3D-pictures seemed like an evident development.
- Device number 2 broke last weekend. I thought it was over, but the steel guy fixed it. Sometimes I wonder if we should call ourselves The Nervous Engineers instead. We are highly strung when the devices are moving.
- Disciplining this is possible. Takes time, though. It takes a lot of rounds before it strikes home.
- Blending in old and new technology is exciting for us.
- Some of the most fun with the devices is that all is open. The audience can walk around among them and see how everything works. All the secrets behind the magic tricks are revealed, but some of the magic is still preserved.
- In fact, we rather prefer not to showcase the technology we are using.
- We do not agree on what this expresses. We do not discuss much while we work, everybody does their own thing, everybody sees different stories. We also hope that the audience will make their own interpretations.
- Every time we test the devices, we discover new things they are able to do. I have the feeling that we have built an instrument menagerie that has the potential for making twenty new works. For five years to come, we would have different varieties to work with.
- You just have to get going and explore what is new. There are so many ways to combine them.

Intermezzo 2: The Funeral Machine
Old bicycle parts form the stem. The wheels
have motors and sensors. The wheels control
sounds and images. One of the wheels allows
the zeppelin hover against the walls. Another
wheel turns, and a huge seagull flaps its
wings. Dressed in funereal flowers they turn
and play music, like an orchestra following
the dead to their grave.

Potatoes

- The Funeral Machine can turn into a Wedding Machine at the drop of a hat. You just have to change the light and the music. Right now, it plays Italian funeral marches.
- The devices give us a neutral starting point. What we use them for is entirely up to us. They provide us with a universe where all you have to do is get going and explore.
- We let everything go and look, listen and control, because it is important to hold on to and take care of what is valuable. Then we let it all loose again. Finally it becomes a composition and a performance.
- Or an exhibition. In Austria, the same work was presented both as a concert and as an exhibition. We are versatile in that respect. Like potatoes. What do you want us to be?
- We like it on the borderline between the concrete and the abstract. We call ourselves a narrating orchestra. We tell stories without a beginning or an end, because real life doesn't work that way. The stories jump from place to place. Everything gets a dreamlike shine to it. No, wait, I don't like that phrase Instead, I'd say that they are structured by an unreliable memory.
- For us, this is a completely logical thing to do.
 - Yeah. [laughs] Fancy that.
- In the end you create a universe of its own where this is the most natural thing to do, day in and day out.
- We deal with the problems when they turn up. And they will.

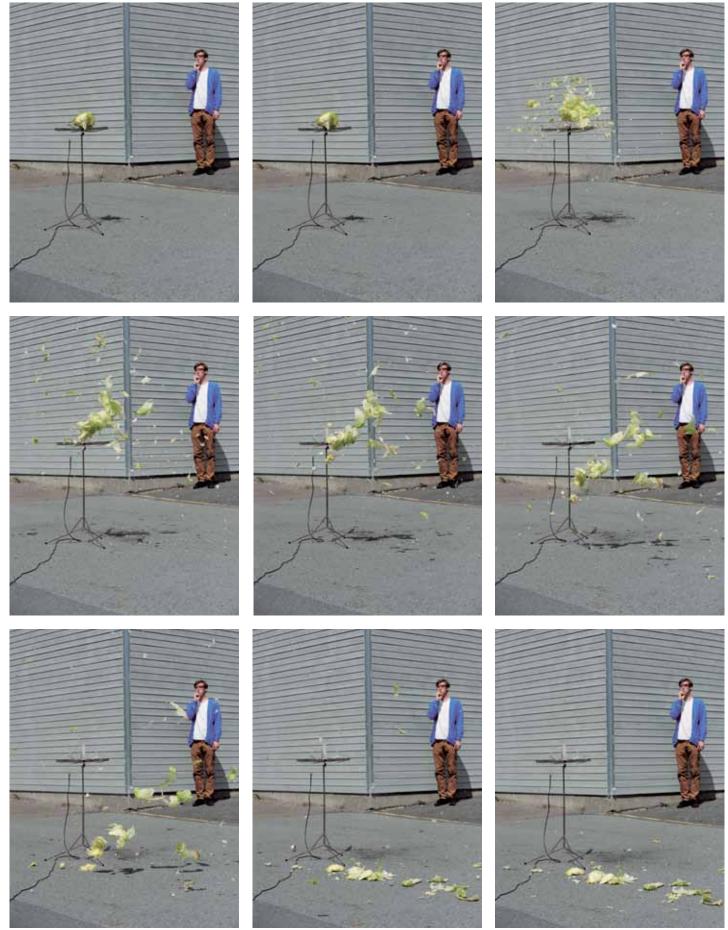


Photo: Rune Kongsro

Lettuce Music for Sten Hanson
The piece requires two performers, a head of lettuce on a music rack, a whistle and a small charge of explosives. Short signals on whistle. Head of lettuce explodes: A green rain. Long signal on whistle.

- Bengt af Kintberg, 1963.

Ensemble Mosaik— WORK AND WORKING TOGETHER

"What you do, is nothing but exploitation!"
"What we are listening to, is not your music!"
These outcries were heard during the world premiere of Fremdarbeit by Johannes
Kreidler in Berlin last year.

By Emil Bernhardt and Ingrid Sande Larsen

THURSDAY 09 09

20.00 PRE-CONCERT TALK Parkteatret Scene

Johannes Kreidler, Enno Poppe and Annesley Black in conversation with Emil Bernhardt.

Admission free.

21.00 ENSEMBLE MOSAIK Parkteatret Scene

Annesley Black: Snow Job WP Johannes Kreidler: Fremdarbeit Thomas Meadowcroft: Greed and Shortage Enno Poppe: Salz

Produced with support from Goethe Institut Norwegen.

Admission: 150/100



Globalized: For a few dollars and Chinese and Indian labour, Johannes Kreidler got what he needed for his work Fremdarbeit. Photo: Leowee Polyester

Educated in Freiburg under Mathias Spahlinger, it is no wonder when Kreidler's actionist works also are a strongly critical and politically alert in character. In recent years he has drawn notice to himself with sensational actions that above all illustrate the challenges of copyright when facing digital technology, and in the work *Fremdarbeit*, the idea is expanded to include as well the so-called outsourcing of work.

Wedding music

- Xiang has studied at the Beijing Conservatory of Music. The charges for his composing services start at ten dollars, Kreidler tells the audience during the performance of *Fremdarbeit* while distributing photo portraits of the composer he has hired.

Kreidler further says that China was a natural country for him to choose, since the country already is known for plagiarism. But contemporary music was unknown to Xiang:

 He was accustomed to write music for Americans, for their weddings and funerals.
 But for 30 dollars, he accepted to join in on this project with Western avantgarde music. Kreidler also needed a cheap programmer, and it felt right to turn to India.

- The programmer R. Murraybay has excellent references. He did the programming job for 15 dollars.

During the performance, the music comes to an abrupt halt. Murraybay's computers have calculated a sequence of notes with a pitch ovutside the piano's reach. When this occurs, the musicians stop playing and Kreidler grabs the microphone to explain what has happened in the process of composition. After this, the piece continues.

Work in music

The distribution of the work behind a musical piece has been done in several ways through time. While the baroque masters not only had to write their sheet music, but also be responsible for rehearsals, organize and carry out practise and concerts, we are more familiar with the romantic genius withdrawn and above the more trivial sides of making music. Now, the pendula have swung back, and today it is normal that the process of composing also contains collaboration,

conversations and organisational involvement in several ways. Many composers also participate in the performance of their own works – this last thing is of course not a new phenomenon.

The Berlin-based ensemble mosaik is an obvious example of this tendency. From the beginning in 1997, the ensemble has consisted of both composers and instrumentalists. Most of the members are also actively involved in jazz, early music, improvisation, electroacoustic experimental music etc. An explicit goal for ensemble mosaik is to explore the plenitude of aesthetic approaches within contemporary music today. In this way, they want to set new standards for what we might call current performance practice, an activity where working closely with young composers willing to experiment goes without saying.

A spontaneity skeptic

From 1998, composer and conductor Enno Poppe (b. 1969) has been engaged as the conductor for ensemble mosaik. However it is as a composer he is most widely known, and he is considered one of the foremost younger composers in Germany today. Poppe's work is characterised by a thorough, focused craftsmanship – just read his own - programme comment for *Salz*, his work that will be performed by ensemble mosaik at Ultima this year:

"I took my microscope, and put things under it that were actually too big. For years, I've been working with increases, with processes of growth or decay. So it was time to put this dramatic strategy itself in the foreground, and apply some tests. *Salz* consists of 125 increases: waves that are arranged in waves. So gradually, everything gets ever faster and louder".

Reading this, it might not surprise anyone that Poppe himself has stated that he is a spontaneity skeptic. The focused discipline in the process of composing has also a deeper purpose: the musical aesthetics of Poppe is formed when the systems are pushed to the verge of what they are able to endure. This is also apparent in the way he uses the Hammond organ in *Salz*:

"The sound is stamped by a 32nd-tone Hammond organ (so 192 notes per octave). Initially it just plays a rather slow chord sequence, almost imperceptibly shifting upwards. The presumptuous desire here is to relate all details to one another, in a thematically embedded way".

A sphere of interaction

Where the compository work of Enno Poppe might primarily take place on a level of the work and the material, Johannes Kreidler also moves beyond this.

Kreidler was born in Esslingen in 1980. He is part of a generation of composers who have stepped out of the role of the isolated genius. He has even, on more than one occasion, said that "culture comes into existence by collaboration".

For the composers and musicians of today, it is all about creating a sphere of interaction, an open situation where different qualifications can be played out against each other and where the need for response is just as important as the will to express. In such a world, the idea of the originator or copyright holder is also questioned.

Calling this craftsmanship seems dubious, even suspect. Nevertheless, the musical work in a broad sense undoubtedly also has a social aspect. Kreidler is conscious of this, and not surprisingly, he has his answers ready when shouted at by audience members about exploitation, plagiarism and a lack of originality:

"Well, that's globalisation for you. This keyboard was probably made in China, and I believe my clothes were produced in Third World countries. (...) Of course this is my music! I bought it, and the patent is mine. But no one can really own a work of art, not even the Asian composers".

It seems obvious that Kreidler's project highlights one of the darkest and most withheld sides of globalised capitalism. At the same time, the problem of the authority of the originator is also raised: is it possible to speak of plagiarism in this matter? Because in that case, the "originator" himself is responsible.





Sara Övinge & Ida Bryhn— PRACTICE MAKES SOMETHING NEW

Viola player Ida Bryhn (28) and violinist Sara Övinge (20) talk about talent for practice and the pleasure of contemporary music.

By Thomas Berg

FRIDAY 10 09

16.00 SARA ÖVINGE
The Museum of
Contemporary Art

Sara Övinge, solo violin

Martin Rane Bauck: Lichtbilden WP Marie Samuelsson: Alive WP György Kurtág: Signs, Cames and Messages (excerpt) Gisle Kverndokk:

Gisle Kverndokk: Through the Looking-Glass

Henrik Hellstenius: Dream of Late

In collaboration with Rikskonsertene.

Admission: 100

THURSDAY 16.09.

18.00 IDA BRYHN
OSIO Concert Hall,
small stage

Ida Bryhn, viola Eirik Raude, percus sion

Linda Bouchard:
Pourtinade
Emil Bernhardt:
Intermezzi for solo
viola WP
György Kurtág:
Jelek
Luciano Berio:
Naturale (su melodie
siciliane)

In collaboration with Rikskonsertene

Admission: 150/100

We met Ida and Sara for a conversation about festival music, instruments, practice and emotions.

- We will do different things. What Sara will do. I have no idea.
 - Me neither.
 - Maybe I will do a headstand.

They laugh.

- You go first, Ida!
- I will do something I've been looking forward to all my life: perform the work *Naturale (Su melodie siciliane)* by the Italian composer Luciano Berio. It was written for percussion, tape recorder and viola and is based on Sicilian folk music.
 - Tape recorder?
- Or maybe "tapes" is more accurate. Tapes with the original song. The Sicilian folk song is something special, not at all like the Norwegian one. It is more rhythmical, closer to cow-calls. Southern cow-calls. I look forward to playing with a percussionist, something I have never done before. Eirik Raude from the Oslo Philharmonic Orchestra will be handling the percussion.

I will also perform some pieces by Hungarian György Kurtág. Finally, I will perform a piece I've commissioned from a guy called Emil Bernhardt. He's at home writing it right now. He's a childhood friend, a fine musician who stopped playing and started composing instead.

- I will play some Kurtág too. A violin piece called *Signs, Games and Messages*. It consists of many little pieces.
- There is a viola version too. In these pieces I think what he does is collect ideas.
 They seem like they are intended as comments to people about what is going on. Like he's describing his own circumstances in life.
- There are two composers writing works for me right now: Martin Rane Bauck from the Norwegian Academy of Music, and Marie Samuelsson, one of the greatest composers in Sweden today in my opinion.
 - And she writes for you?
- I won a contest, a listener's award on Swedish Radio P2, in which the prize consisted of her composing a work for me. We can expect an original work full of surprises. Probably something besides violin playing as well - maybe some singing or screaming.
 - Are you ready to scream?
- Absolutely. And I will play music by Gisle Kverndokk. I've played him before.
 - Will you be playing with anyone else?
- No, this will be a solo set. But I promise,
 I will vary musically.
- Ida, you claimed that you'd been looking forward to playing Berio all your life...

- Not all my life. Maybe half. The first time I heard the piece performed, was in Italy. I remember the mood clearly. It was in an Italian church on a scorching summer night, and it made a lasting impression. Later, I have heard it on several occasions.
 - How do you find practicing? Ida?
- I would say that talent often is mentioned when it comes to younger performers. But the most important thing is the talent for practicing. Without it, becoming a good performer is impossible. You also need a method, and for that you need a teacher to teach you the craftsmanship of handling instruments. It's fun to think that there are different schools. like the French or the German, that among other things regard how you grip the bow, and that your teacher had a teacher who had a teacher, and that we have a family tree pointing to where our technique comes from. I know that there is a line from my teacher to the Scottish viola player William Primrose, and that feels good [laughs].
 - Who was your teacher?
 - Kim Kashkashian.
 - Seriously?
 - Yes.
- Sara, how are you dealing with practice?
- For me, all technique is shaped by the technical. I rarely think about the technical side of things, I just try and try again until I find the tone or sound that I'm looking for. If I don't succeed, I play a few more times and try again and again. But in a certain moment, I have to put it away because I can only do it for so long. Then I lay it to rest for a few days. I do everything I can not to wear myself out. There is a lot going on, also outside of the practice.
 - Ida?
- Musicians are different. Some strive for perfection, and that's fine. Closing in on perfection can be a powerful expression artistically. But for me, technical perfection is not the main thing. And if you find perfection during practice, it's not something that can be cast in iron. Something will always happen that makes each performance different. I remember a striking comment that was made during my education. A friend said about a friend that "He's not that good technically, he's just practising a lot". Well put, I'd say. A person who barely needs practicing only appears a couple of times each century.

Sara adds:

- I like to say that the foundation is made in the practice room. Here you can let things unfold spontaneously at the podium. I want something new to happen each time. Having the music in my fingers gives me freedom to do what I want, right there and then.

- What is a good education for a musician? Sara?
- For me, the instrument has always been the main thing. Musical history and musicology hasn't been that important to me.
- The teacher plays a great part in a good education, but apart from that, I've learned a lot from my fellow students.
 - Oh yes. Me too.
- Talking and having common goals and interest, going to the same teacher... I believe I have learnt half from teachers and half from fellow students. When it comes to history and musicology, my teachers in Boston were so good. They made me feel that not only was this relevant, but incredibly interesting. Before, I had little interest in these subjects. I'm glad I got rid of my arrogance.
- But you never got rid of your arrogance, Sara?
- Unfortunately, no. I never did.[Laughter]
- Did you miss anything in your education, Ida?
- I would have loved to learn more about social studies in relation to music. Society has at all times determined both what kind of music has been written and how we perceive it. Every kind of art we create reflects society, whether we like it or not.
- Finally: How do you feel about contemporary music? Sara?
- When I first heard contemporary music, I thought it was difficult. It felt like it was more important for it to be strange than coming from the heart. Now I listen in a different way, in a better way, and there is so much nice music. I also like that the term "contemporary music" is so broad and contains so few rules. Besides, playing freshly written music is fun. Then nobody can compare your performances to previous ones llaughs1.
 - Ida?
- I seem to feel it in my body when new music is good, like a feeling of pleasure. No matter what kind of musical expression, it has some kind of organic basic mood to it. That is one criterium. I also think that when we play older music, we should think about the ways it has been performed earlier, but the music written today is meant for us who live and play today. This should be reflected in the performance.

Nevarez & Tevere— 1984

"Acting on an illusion of the past also changes the significance of what has taken place". (Liam Gillick)

By Marit Paasche



Karma Chameleon: Boy George 26 years after.

FRIDAY 10.09.

18.30 PRE-CONCERT TALK MS Innvik. Café

Angel Nevarez, Valerie Tevere and Nils Henrik Asheim in conversation with Anne Hilde Neset.

Admission free

FRIDAY 10.09.

19.30 NORWEGIAN RADIO ORCHESTRA
The National Opera & Ballet. Scene 2

Thomas Søndergaard, conductor

The war song (lyrics by Culture Club, arr. by Jon Øivind Ness) Jenny Hval, song soloist Angel Nevarez and Valerie Tevere, concept

Helmut Oehring: *Meere* WP Rolf Borch, bass clarinet

Nils Henrik Asheim: Grader av hvitt Lasse Marhaug, electronic soundtrack Laila Goody, recitation Johan Harstad, text Hanne Tømta, instruction

The production is a collaboration between The Norwegian Radio Orchestra, The National Theatre, Henie Onstad Art Centre and Uttima. Supported by Arts Council Norway.

Admission: 200/150

DURING THE WHOLE FESTIVAL PERIOD:

EXHIBITION: THE CREATIVE ACT Henie Onstad Art Center Go back to 1984. A man enters the stage. He is gay and wearing heavy make up, but he is not in drag. He is something in betwee

he is not in drag. He is something in between these categories, a figure in a European narrative. He is a Boy George, singing:

War is stupid and people are stupid And love means nothing in some strange Quarters War is stupid and people are stupid And I heard them banging on hearts and fingers War!

1984. War. Stupid. Taken out of context the words seem to make little sense, but they were put forth in the context of the cold war. In the United States Ronald Reagan beats Walter Mondale to the White House with TV-ads founded on patriotism and nationalism. By declaring Russia as its main opponent and defeating communism, USA could consolidate its position as the world's leading power. I still remember the TV-ad showing a grizzly bear lurking around in the American forests, symbolizing the Russian threat.

The year is 1984. Two years earlier, 2 April 1982, Margaret Thatcher launched an attack on the Falkland Islands. The war was to last until June the same year and it boosted the Ironwoman's popularity sufficiently to ensure another four years of Tory rule.

1984. War is stupid and people are stupid. What else could you say? After all, both these wars – the hot and the cold – were the rotten fruits of democratic elections. But how does 1984 relate to 2010? And what is the artist duo Angel Nevarez and Valerie Tevere doing with Culture Club's song twenty-six years later, in Oslo?

Ш

In the essay "Ill Tempo: The Corruption of Time in Recent Art" Liam Gillick demonstrates how time became a strong element in visual arts during the 1990's. To judge a work from this period, you must examine how it relates to time just as much as to space, according to Gillick.

Gillick's essay is from 1996, when the wave of "re-enactment" projects was beginning to rise. "Re-enactments" are role-plays staging a particular historical event or époque.

The Battle of Orgreave (2001) by Jeremy Deller is a textbook example. It was a large-scale performance recreating the confrontation between police and mine workers during the great mining strikes in 1984-85. These are Deller's own thoughts on the work:

"On 18 June 1984 I was watching the evening news and saw footage of a picket at the Orgreave coking plant in South Yorkshire in which thousands of men were chased up a field by mounted police. It seemed a civil war between the North and the South of the country was taking place in all but name. The image of this pursuit up the hill stuck in my mind and for years I wanted to find out what exactly happened on that day with a view to re-enacting or commemorating it in some way. It would not be an exaggeration to say that the strike, like a civil war, had a traumatically divisive effect at all levels of life in the UK. Families were torn apart because of divided loyalties, the union movement was split on its willingness to support the National Union of Mineworkers, the print media especially contributed to the polarization of the arguments to the point where there appeared to be little space for a middle ground. So in all but name it became an ideological and industrial battle between the two sections of British society".

Deller's motivation stems from a wish to discover 'what really happened' this day in June 1984, only four days after the end of the Falkland war. His solution is to restage the entire historical event.

Even though there are major differences between the projects of Deller and the one of Nevarez & Tevere, there are also commonalities, as both projects need to "occupy a block of time alongside the definition of space, mood or social effect". For *The War Song* the question is how this "occupation" works when such a project takes place in the domain of music.

III.

By picking the battle of Orgreave as the subject of his re-enactment, Deller deliberately takes on the political consequences of this event. It symbolizes Thatcher's massive cuts in public services and infrastructure, and the liberalization of the railway, the telephone company and the state owned part of the mining industry. The battle of Orgreave therefore marks a turning point of late British history. Nevarez & Tevere choose *The War* Song, which in Culture Clubs' version inevitably sounds like a happy-go-lucky pop song, featuring absurdly incoherent lyrics. The choice can seem puzzling, but an interesting aspect of The War Song contra The Battle of Orgreave is that the first belongs to the intangible zone where the personal and the



1984: Big Mother Is Watching You. Photo: R Barraez D'Lucca

public sphere intersect. The song was playing in the background while you were eating breakfast, doing your homework, dancing at a party or simply killing time. The connotations of the song are therefore vague. It awakens a kind of sensual *zeitgeist* that is hard to pin down with words. Perhaps this quality is a necessary prerequisite for a rather forgettable pop-hit of the 1980s to be transformed into art by Nevarez & Tevere in collaboration with the composer Jon Øyvind Ness and the artist Jenny Hval. Using the "soundtrack" of everyday life in 1984, the occupation of time forms a familiar syntax: Verse, verse, chorus.

IV.

In Nevarez & Tevere's project *The War Song*, the "montage" of the lyrics and melody (as Adorno defined it) of the original song will be dismantled and re-orchestrated by Ness. Jenny Hval and the Norwegian Radio Orchestra will then perform the song or orchestral work at the Norwegian National Opera and Ballet in Bjørvika (this text is delivered before the actual work is finished and performed).

V.

Roland Barthes gave an interview to Jean Duflot in 1972, where he comments on the paradox of counterculture. Barthes states that everything is language and that nothing can thus escape it. If everything is culture, it is impossible not to be part of it: "Culture is a fate to which we are condemned. To engage in radical counterculture activity is therefore simply to move language around, and, unless one is very careful, to rely on the same stereotypes, language fragments which already exists".

Counterculture has taken a few punches. Personally, I did not see it as a very important concept, nor was it regarded as such among my fellow students in the 1990s. We were far more occupied with bringing down the walls between "high" and "low" culture, looking towards the radical potential we expected to find in the latter. Today the relationship between academe and popular culture is different. Fewer and fewer see any radical potential in popular culture. Whereas intellectuals and contemporary artists are increasingly marginalized, popular culture has obtained hegemony through its smoothness and accessibility. The Italian philosopher Franco Berardi has even declared the end of the era of the intellectual. This era, he claims, has reached its point of destination and is hence free to redefine it-self.

Without pursuing Berardi's arguments any further, there seems to be good reasons to have a second look at the concept of counterculture. Maybe it is more needed than ever? (And maybe one should insert a hyphen; counter-culture, whereby it would appear more heroic and less of a dichotomy). Even if most people agree that popular culture is a bearer of meaning and part of the tool-kit we use to interpret the world, deep and insightful analysis of popular culture are still scarce. I would go as far as to claim that among the few who are able to transform Barthes' ideas of "moving the language" around" into concrete expressions, most are artists. In the case of Nevarez & Tevere, this "movement" means two things. Firstly, it transforms a popular cultural expression into an artistic one, which is in itself significant in a time of popular hegemony. Secondly, it invokes the time span between today and 1984. Speaking for myself, a number of images and cultural preferences from the time around 1984 has resurfaced lately: A bear is still lurking in the American forests (and republican rhetoric still holds sway), the face of Boy George smothered with mascara and lipstick, the legendary Elnett hairdo of Margaret Thatcher, Rubik's cube, moccasins, the taste of Bugg chewing gum, Duran Duran, the iconic image of Grace Jones, shoulder pads and then, war, stupid. Four hours before I am writing these lines the radio played Alphaville's monster hit Forever Young. Accidental? Hardly, 1984 is back to poke us. And the words of the first verse of *Forever* Young appear a lot clearer to me now than it did back then:

Let's dance in style, let's dance for a while Heaven can wait we're only watching the skies

Hoping for the best but expecting the worst

Are you going to drop the bomb or not? Let us die young or let us live forever We don't have the power but we never say never

Sitting in a sandpit, life is a short trip
The music's for the sad men
Can you imagine when this race is won
Turn our golden faces into the sun
Praising our leaders we're getting in tune
The music's played by the madman



Nils Henrik Asheim— WHITE-OUT CONDITIONS

Nils Henrik Asheim tries to explain what "Degrees of White" is all about, apart From the main character being very, very, very cold.

By Thomas Berg

 How am I supposed to describe it?
 Nils Henrik Asheim, composer and organ player, is at loss for words. Which is quite remarkable, as he tends to talk a lot.

The Norwegian opera debate

- Maybe it's a radio theater. For a concert venue. It's not musical theater. I'd rather say musical drama, as theater to me implies movements on stage, something you won't find here. First and foremost it's a symphonic piece with a voice. Those are the most important elements.
- There's a debate going on in Norway right now about operas, the lack of new pieces being played at the Norwegian National Opera & Ballet, and I think it's crucial we have an open definition of what musical theater and operas are. If it's musical theater or musical drama or opera or whatever; I don't mind. The point is that this piece has everything needed to be something where the music carries forth a drama. I guess that's the central fact.

Lost in Greenland

Let's have a look at what we might call the libretto. Asheim contacted Johan Harstad, an acclaimed author of several short stories, novels and plays, and asked if they could do something together.

Harstad came up with a story about a woman lost in white-out conditions in Greenland. Slowly, she gets colder and colder, she's on her way to freeze to death, and while she goes through these different stages, or degrees, we follow her train of thought. We learn that she went to Greenland on a holiday with her husband. They had a quarrel, and she left. As she struggles in the snow and ice, her ability to go on and find her way back gradually diminishes, and she begins to think about her life, ten years ago, twenty years ago, a few hours ago. The different degrees uncovers her stories and the layers of her personality.

No melodrama

- The orchestra is arranged with lots of different layers that helps tell a story that also has a lot of different layers and angles. I always figured the voice would only be one of many, equal layers, and sound distorted as if we heard it come from a weak radio signal sent from Greenland, closed in, isolated, reading her diary. The music and the voice is woven into each other.
- I didn't want the actor reading the text to match the orchestra and give a dramatic performance. No melodrama. In the third

part, her voice is sampled, and certain key words, like "white", is being repeated, as well as her hectic calls for help. In the fourth and last part, the story disintegrates, entering a sort of ecstatic dream condition where past, present and future gets all tangled up. That's when even bigger parts of the story are being sent into an electronic loop to illustrate how all these levels exists at the same time in her mind.

Rough and unpolished sounds

A word on the electronics, which is obviously a part of the orchestra in the same way as the string, brass, woodwind and percussion instruments. More about those parts later.

– I got Lasse Marhaug to be part of the instrumentation with all his electronic equipment. His stuff is very raw, rough and unpolished, not like elegant electronic sounds that come from laboratories. Sometimes his electronics are like a backdrop, other times they melt in with the rest of the music.

Naked skin in Greenland

- The orchestra is divided into different parts. For example: The string instruments are separated from the brass and woodwind in the concert space, but then we also have a string quartet that plays something else than the other strings for a different microphone, and that is based on noise, friction and mechanical sounds. Some of the sounds are close, like the narrator's voice, but other sounds come from far away, and we actually turned some of the loudspeakers away from the audience so their sounds would be like from a distance.
- We also have two percussionists that play on white ice boxes filled with rubble, shells, glass and polystyrene. Those four materials can express the story and feelings. It has something to do with Greenland, but it's also about friction. She's thinking of naked skin.

Tough job speaking

– The actor Laila Goody performs the spoken part. It's a very personal text, there's not much distance between the one that tells her story while she's freezing, and the person on the stage that narrates it. It's a tough job. I think she does it in a way that's intense without becoming exaggerated. She has found a way to use her voice so that it goes well together with the orchestra.

FRIDAY 10.09.

18.30 Pre-concert talk MS Innvik, Café

Angel Nevarez, Valerie Tevere and Nils Henrik Asheim in conversation with Anne Hilde Neset.

Admission free

19.30 Norwegian Radio Orchestra The National Opera & Ballet, Scene 2

Thomas Søndergaard, conductor

The war song (lyrics by Culture Club, arr. by Jon Øivind Ness) Jenny Hval, song soloist Angel Nevarez and Valerie Tevere, concept

Helmut Oehring: *Meere* WP Rolf Borch, bass clarinet

Nils Henrik Asheim: Crader av hvitt Lasse Marhaug, electronic soundtrack Laila Goody, recitation Johan Harstad, text Hanne Tomta, instruction

The production is a collaboration between The Norwegian Radio Orchestra, The National Theatre, Henie Onstad Art Centre and Ultima.

Supported by Arts Council Norway.

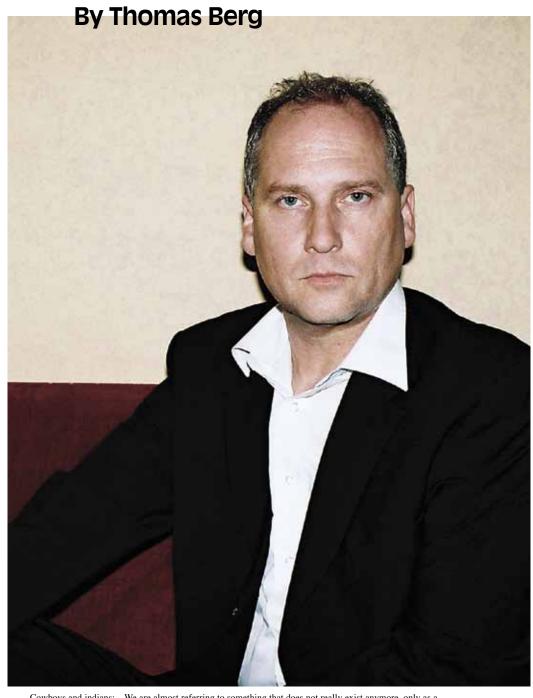
Admission: 200/150



Soloist: German composer Helmut Oehring's new bass-clarinet concerto is written for Rolf Borch (picture). Oehrings background is unusal, as his parents were deaf mute. That meant it was always quiet in the home where he grew up, except for some deep sounds his parents sometimes made. Photo: Rune Kongsro

Zeitkratzer— FREE RANGE FOLK MUSIC

Will there be blood when Zeitkratzer play their versions of Norwegian folk music at Ultima?



Cowboys and indians: – We are almost referring to something that does not really exist anymore, only as a kind of poetic idea, like cowboys and indians, claims Zeitkratzer leader Reinhold Friedl on folk music. Photo: Christoph Voy

FRIDAY 10.09.

22.00 VOLKSMUSIK Riksscenen

> German ensemble Zeitkratzer take on Norwegian tradition in their international folk music project.

Directed by Reinhold Friedl

The production is a collaboration between Folkelarm, Riksscenen and Ultima.

Produced with support from Goethe Institut Norwegen.

Admission: 150/100

Entrance free with Folkelarm festival pass.

Zeitkratzer is a chamber orchestra consisting of Norwegian musicians from all over Europe. They play violin, cello, double bass, percussion, electronics, clarinet, saxophone, bagpipes and trombone. The pianist, German Reinhold Friedl, gathers all of them in Berlin at regular intervals.

Unknown fiddle songs

– We are playing in Norway, and it's part of our Volksmusik project to always relate some pieces to local folk music! In a time when musicians are normally flying from one identical airport to the next, staying in all different places in almost identical hotels, playing the same programme, using the same microphones all around the world, a time of the pervasive late capitalist state of uniformity, we are able at least to have the illusion of having a tiny relationship with the places where we are and where we are going to...

According to Friedl, the pieces will for the most part be unknown songs from different musical archives.

 One will feature fiddling, another one the bagpipe, and one referring to incredible vocal traditions.

A Stalinist music scene

- Why have you chosen these particular pieces?
- Zeitkratzer has an approach to music which is strongly related to sound. That means, Zeitkratzer has a very special recognisable sound, which is even sometimes as rough as most of the old folk music, when musicians did not yet care about being recorded.
- Will you be altering the pieces in any way?
- We do not change the pieces. We make new pieces out of the old ones and hope that those old pieces are changing what we are doing!

In 2008, Zeitkratzer released the critically acclaimed album Volksmusik. The album includes references to Bulgarian, Romanian, Austrian and German folk music. One critic wrote: "if they would play that in a normal folk music festival, there will be blood".

Anyway, Zeitkratzer is not a band to hold back on provocations. Friedl has described the contemporary music scene as "Stalinist", referring to how the scene has reacted to their music. They have performed Lou Reed's *Metal Machine Music*. They feel that rock'n'roll also is contemporary music and that this fact has been ignored in an arrogant fashion for a long time. They also strongly believe that acoustic instruments are more

complex and vivid than pure electronic sounds. On the other hand, the band members can enter into hour-long arguments on how their instruments should be miked up during a gig. Besides, Friedl would also consider being more "fashionable", keeping in mind what effect it would have on his bank account.

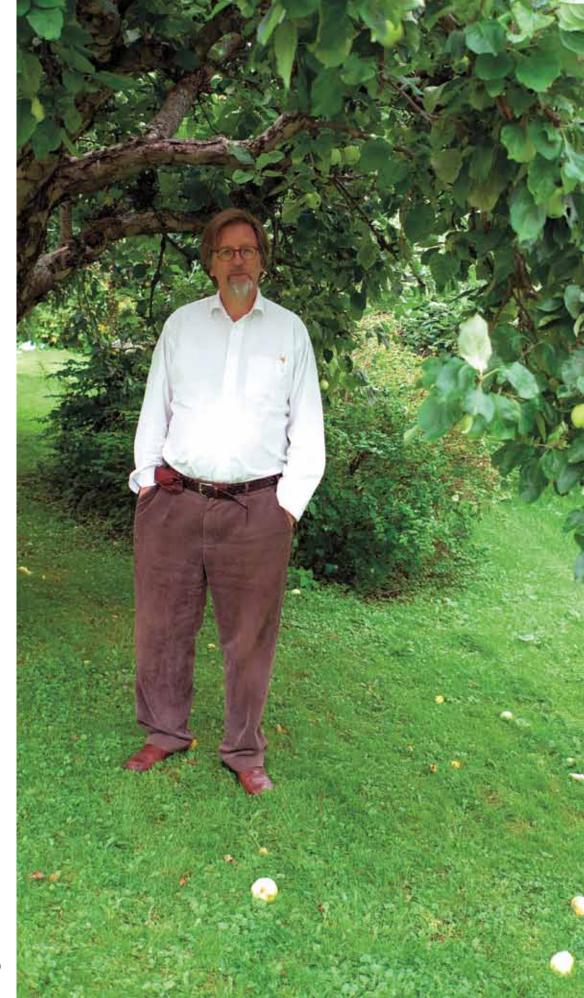
Constructive anarchism

Zeitkratzer embraces a lot of different genres, from jazz and pop music via improvisation to noise and folk music. Friedl states that he simply puts together good musicians capable of playing a lot of different music with an open mind. Not least, they need to work hard and be able to critique heavily as they practice.

"We normally work in a way I call a 'constructive anarchistic structure'. It means that, for each piece, one or two of us take the responsability, and also do the instrumentation if necessary. (...) Zeitkratzer is a composer-performer group, which means that all the members are able to think like composers too. So, the musicians involved normally propose more specific or differentiated sounds during the rehearsal work and really take care about what could make sense (and sensuality)", he told Entrevistas magazine.

Nothing good after 1980

- In what ways is folk music relevant to modern music?
- Well, folk music is probably almost over. There are some old recordings, but a friend of mine, who is a great collector of recordings, said that there are no good recordings anymore after 1980. Doesn't matter if you think about Korean, African, Indian or whatever folk music. Probably as a result of the folk festivals and the world music movement, that came up a little earlier, the last living real folk musicians started to tour Europe and America and wherever and lost the purity of their folk music very quickly.
- We are, Friedl continues, in a way holding onto something non-existent.
- We are almost referring to something that does not really exist anymore, only as a kind of poetic idea, like cowboys and Indians. As it is probably even relating to something that never existed, we could call it a fantasy or even a utopia. Perhaps a nostalgia. As absurd, as it sounds: this might sometimes induce real life to enter modern music.





Lasse Thoresen— A CONSERVATIVE CULTURAL LEFTIST

 My music originates from my interests as a 17-year-old. Then I was really into both Norwegian folk music and twelvetone composer Anton Webern, says Lasse Thoresen (60).

By Ingrid Røynesdal

SATURDAY 11.09

18.00 NORDIC VOICES Kulturkirken Jakob

> John McGuire **Ordinary Measures** Peter Ablinger: Studien nach der Natur Lasse Thoresen: Opus 42 Solbøn, Likferdssælmin (WP). Himmelsk fader, Tvetrall

Admission: 200/150

FRIDAY 17. -SUNDAY 19.09. Norwegian Academy of Music

CONCRESCENCE -CONFERENCE ON MICROTONALITY

For singers, folk musicians, choirs, conductors and composers. See page 99.

SATURDAY 18.09.

16.00 PRE-CONCERT TALK Uranienborg menighetshus

> Lasse Thoresen, Karin Rehnqvist and Maja Solveig Kjelstrup Ratkje in conversation.

Admission free

17.00 LATVIJAS RADIO KORIS Uranienborg kirke

Lasse Thoresen:

- Mythes étoilés WP 1. Voici l'heure
- 2. Ombres et images Karin Rehnqvist:

Tenebrae WP Martins Vilums:

Abar paniom ardig abag gaw ekdad kard (On the Conflict Waged with the Primeval Ox) WP Toivi Tulev:

Tanto gentile WP

In collaboration with the festival Tenso Days and the Norwegian Academy of Music, as part of the project Concrescence

Supported by Arts Council Norway.

Admission: 200/150

Thoresen's musical project is undoubtedly a distinctive one. The way he incorporates folk musical elements in the forms of modern classical music has provided him with a unique world of sounds. One might even pose the question that Thoresen has almost created his own folk musical language of tones?

- This is absolutely not the way I regard it, he counters.
- I am a composer in the classical music tradition, and I handle the material from folk music with the techniques of modern classical music.

Arranging folk music by O.M. Sandvik for piano was Thoresen's entry point. But his first real opus as a composer found its clear inspiration in the atonal polyphony of Fartein Valen.

- I suppose I see how the instrumentation and technique of Geirr Tveitt is related to my project, and that I also share some elements with Eivind Groven ideawise. But among Norwegian composers, it is still Valen's slightly strict structures and lines that fascinate me the most. In addition, the auditive consciousness present in folk music has always interested me. By this, I mean that it does not lean on notation, but on musical rememberance and memory. The crooked scales, crooked rhytmics and flexible pulse of folk music is something specific that I have brought into modern classical music.
- But transferring folk musical effects and forms of expression to modern classical music has to be really challenging?
- Not without reason, I find it very important contributing to develop a notation system that can capture exactly these rhythmical shifts and the microtonality that folk musicians perform almost instinctively, so modern classical musicians can get closer to the same tonal universe.

Thoresen eagerly throws himself into typing on his computer to demonstrate how special purpose computer programs can enable the writing of precisely noted scales with many more notes than the black and white keys on a piano keyboard has to offer.

- It is fascinating to consider that the cow calls that have been sung by milkmaids for centuries, musicologists have spent hundreds of years to level with notation wise. Placing the cow calls into a system of notation has simply been extremely challenging!
- When the piano became well-tempered, that is when it was possible to play all keys on one piano without having to retune the instrument, coincidentally a great tonal universe was excluded. One of the reasons why

I use so much folk music is that this closing never happend in this genre. My information project deals with, among other things. reopening the possibilities of intonation that were closed and institutionalised in classical music all the way back to the 18th century.

- How do you proceed when you seek out material from folk music?
- My point of entry to folk music is most of all through recordings. I never use sheet music without also having listened to tapings of the music. It is in the sonorous performance that meaning in music is made. Notation is always a limiting filter. And if I had used notation directly in my composing, it would also presuppose performers who already know the tradition of folk music. But when you write for classical musicians, like I do, you cannot suppose this. I use my ears, and then I translate what I hear into a notation that can be understood by a classical musician.
- I still suspect that the optimal performer of your music is a classically trained musician who also has a solid connection to folk music?
- Yes, to be quite frank, I would say that for a lot of my works, I would ideally want performers with stronger folk music roots. But there are some of them, after all. My first great discovery among performers was Berit Opheim Versto. When I found her for the performance of Helligkvad, it really was a stroke of genius.
- Is the so-called Concrescence project, initiated by yourself, an attempt to recruit more performers like her?
- The Concrescence project is first and foremost an attempt to give classical singers an opportunity to practice microtonality and overtone rows that originally are distant from a classical performer, but essential to master for anyone wishing to render folk music. In practice, Concrescence has become a training camp for classical and jazz singers who are willing to learn and composers eager to open up to different tonal universes than the traditional ones. And there really is a need for this. In these genres, instrumentalists have come much farther than singers have in understanding and mastering challenges of new music in terms of sound production, intonation and rhytmics.

Thoresen is widely known for being thorough and meticulous as a composer. This makes me curious: how does he himself proceed, methodically?

 My compository toolbox was complete at one point during the early 1990s. When I start composing a new work today, I have quite clear guidelines from which I

manouevre. I really like rules that indicate certain directions, but rules have to contain a certain flexibility. Practically, it works so that when I make a choice as a composer, it has consequences. But a piece is not released until it starts living a life on its own. If what I write become too "correct", it often means I am on the wrong track. And becoming too clever is a pitfall for me. Then I lose my flexibility and the responsiveness towards the life of the music.

- If I should dare to put into words what I hear in your music, it is to a great extent a combination of something exploratory, a searching soundscape, followed or interupted by musical statements, and then again moving into something searching, dissolved and exploratory. Is this an acceptable analysis or not?
- Yes. I can youch for that one. But I myself am first and foremost concerned with putting meaning into the music, giving it an inner logic and making it comprehensible for the ear. I always have as a goal that the music should be intelligible for the listener. On the other hand, I am not really concerned with form schemes. I never set up a form that is supposed to be filled or honoured. But I constantly seek "emergent" musical forms, that is those ones which just appear and perish, from the real necessity of the musical material. And even if my starting point is a toolkit of rules, I still wish that the resounding result will be perceived as spontaneous and intuitive.
- But parts of the younger generation of composers regard you as a conservative?
- That is probably right. Besides, I define myself as a conservative radical intellectual. Conservative because I hold on to central values in the classical project: the balance between an understandable form and an intuitive form of expression, good craftsmanship and the thought of music as a bearer of existential problems. And radical because I search for the roots of music and constantly have an open mind to new worlds of sound.
- So your toolbox is packed. What do you consider your weaknesses as a composer?
- My preference of always trying to figure out things I do not know how to do, makes the possible failure of what I do quite big. Often I end up with results that are a bit unexpected, and it can also happen that I don't fulfil my own ambitions for a work. But this is first and foremost due to me being really rough on myself. There are many people who are good at experimenting and to come up with something new, but to me, the experiments in themselves are never enough.

- I always demand of myself that I also must be able to express something. Otherwise, my feeling is one of failure.
- And another concrete weakness –
 regarding my compository work as a whole
 is that I have not done enough to maintain
 the career aspect as a composer. Not until
 the last five or six years have I taken the time
 to attend to my composing career.
- But you are often referred to as "the composer of the performers". Careerwise, you should have a great potential?
- Yes and no. I get many more requests than I am able to compose, and I do work with great performers. On the other hand, I do not fully belong in any scene. I have one foot solidly in the anti-intellectual folk music tradition. This is quite irreconsilable with my other foot, which is established in a highly intellectual, theoretical-academical field of spectral music. At the same time, my greatest foundation is within the classical music scene. There, if you're not a better composer than Beethoven, it makes no difference what you do. The disadvantage with a position like this is the risk of falling between all stools. but the advantage is that I can be of current interest.

This interview has been printed previously in the Folkemusikk magazine.



Das Beckwerk— THE SOUND OF THE VOICE AND WORLD HISTORY

Farewell to the Fairground: The trans-national corporation Das Beckwerk has got the globalized world stage as its target and audience.

SATURDAY 11.09.

21.00 PRE-CONCERT LECTURE Litteraturhuset, Wergeland

> "The drama of creativity: The art of eliminating perfection – Giacometti, Trier/Leth and Klee" by author Alexander Carnera.

In collaboration with Norwegian Society of Composers.

Admission free.

22.00 DAS BECKWERK Litteraturhuset, Wergeland

> Beckwerk/Peter Bruun/ Karsten Fundal: Lyden af stemmen og verdenshistorien

Performed by Danish Ensemble MidtVest and Beckwerk.

In collaboration with Norwegian Society of Composers.

Admission: 150/100

SUNDAY 12.09.

10.30 PROFESSIONAL SEMINAR: ART – A MEANS TO CHANGE?

Henie Onstad Art Centre, conference rooms

For composers, musicians, artists and others.

Bus transport from Kongens gate 4 at 10h.

Lecturers: Alexander Carnera, Das Beckwerk, Goksøyr & Martens, Cecilie Ore and Hooman Sharifi.

Arranged by Norwegian Society of Composers

Sign up for the seminar by sending an e-mail to seminar@komponist.no by 07.09.

Admission: 500 (including concert with Beckwerk 11.09) On a fold-out poster on the back of the 2002 novel *Selvudslettelser* (*Self-extinctions*) the Danish writer Claus Beck-Nielsen declared himself dead. The fictional suicide may have been a reaction to the myth-mongering that surrounds writers on glossy pictures and artist biographies that stay aloft of the reader and succumb to a celebration of perceived masterpieces.

Since then, a nameless person has presented himself as the "administrator" of Claus Beck-Nielsen's work. As director/CEO of Das Beckwerk, he leads the company's fronting of actions and projects all over the world.

"How can we allow ourselves to lead an insignificant life, all the while so much is at stake in our world? One of the problems we're faced with is that we need the grand utopian visions, even though we know they're unattainable in a post-modern life", the nameless CEO said in an interview with the Norwegian paper Klassekampen in 2005.

The Beckwerk project *The Democracy:*Destination Iraq questioned whether it is at all possible to exchange universal values among different cultures. Can you introduce democracy to a foreign country? A container was placed in downtown Copenhagen to compile democratic experiences. They were finally packed into a metal box. On January 1, the dramaturge Thomas Rasmussen and Nielsen carried the box between them as they entered Iraq on foot to introduce democracy. Later on, *The Democracy* has been carried into the United States, Iran and Afghanistan as well.

Lyden af Stemmen og Verdenshistorien (The Sound of the Voice and World History) was conceived when Das Beckwerk presented composers Peter Bruun and Karsten Fundal with a handful of songs. They transformed them into small orchestral suites, and in collaboration with the nine musicians in Ensemble MidtVest they have become a work of musical drama fluctuating between a rigid form and free improvisation.

We find ourselves in Museum Europe, a desolate landscape where time has ceased to progress. A couple emerges, two lovers who can no longer love. In the night, He wakes up and finds Her gone. He remembers an old philosopher in a movie who once said that THE IMPOSSIBLE IS WHAT MUST BE DONE. But what is "the impossible", and why doesn't anyone at least try to do the impossible, the young man asks.

[OH, YOU EUROPE!]

Fortælleren

Atlantis og Akropolis er sunket kustoderne står i det tømte rum med hænderne foldet i søvn som hugget ud af støv billeder på dagens endeligt

Gæsterne fra Japan er rejst hjem med lyset over Skagen med Mona Lisas smil på læben med Vincents andet øre i bagagen

Museet står med åbne sår med tømte gange visne år på trappen ligger Eisenstein og sover

Oh, you you you you you you you you Europe have you you you you you forever gone?
Oh, Eu Eu Eu Eu Eu Eu Eu Eu Eu Europe were you you you you just a dream?
Im Nebel auf der Museumsinsel steht die Zeit Palast der Republik ist nicht mehr da keine Spur von Utopie kein Schatten von der neuen Welt die Zeit steht nur da und geht nicht mehr mit uns herum

So close the doors and sweep the floors and pull the plugs release the whores It's time to close her down

Liberté ou etez Vous? Egalité ou etez Vous? Fraternité ou sommes nous dissipé

Liberté ou etez Vous? Egalité ou etez Vous? Fraternité ou sommes nous dispersé

Oh, Eu Eu Eu Eu Eu Eu Eu Eu Europe ...

So close the doors and sweep the floors and pull the plugs release the whores It's time to close her down

Alla fine del cammin di nostra vita ritroviamo in una piazza oscura che' la vecchia via é smarrita. Ahi quanto a dir qual é, e' cosa dura

Oh, Eu Eu Eu Eu Eu Eu Eu Europe ...

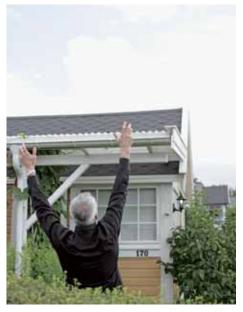


















Photo: Rune Kongsro

Flying Elephant Event
Throw a stuffed elephant over a roof,
back and forth with a friend.

- Arlington, VA, 1988

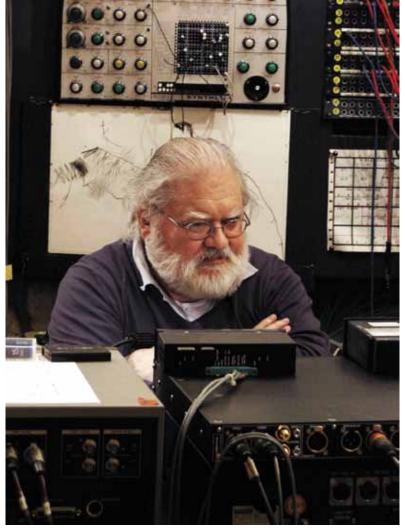
Pierre Henry and Bjørn Fongaard—ICONS TO A NEW GENERATION

Once pioneers, Pierre Henry and Bjørn Fongaard have taken giant steps out of modernist music and become icons for new genres like electronica, hip-hop, impro and noise.

By Lars Mørch Finborud



From Prøysen to Paganini: Bjørn Fongaard's musical work were inspired by his own studies in paleontology, astrophysics, chemistry, physics and math. Photo: MIC



Back to the Future: Pierre Henry - The Source who's influence is significant in todays music. Artists like Fatboy Slim, D'angelo, Violent Femmes and the theme from Futurama – they all sampled sounds from "electronicas Grand old man". Photo: Geir Egil Bergjord

SATURDAY 11 09

14.00 CIKADA ENSEMBLE Kulturkirken Jakob

Gérard Pesson: Cassation Mes Beatitudes Biørn Fongaard: Aforisme for celesta, piano, slagverk, verk 65 nr 1 Concerto for contrabasso and tape, opus 131 nr 21 (1976) Aforisme for piano og slagverk, verk 65 nr 2 Concerto for clar basso and tape, opus 131 nr 8 (1976) Aforisme for celesta. piano, slagverk, verk

> 65 nr 3 SUNDAY 12.09.

13.00 AN ELECTRONIC TRIBUTE TO BJØRN FONGAARD

Henie Onstad Art Centre Calaxy, Op.46 (for 3 quartertone guitars) Sinfonia Microtonialis No.1, Op.79 Homo Sapiens, for orchestra microtonalis (tape), Op.80 Elektrofonia No. 1 for for orchestra microtonalis, Op.78 (3 movements)

RELEASE: BJØRN FONGAARD Elektrofoni

Prisma Records 711

Elektrofoni is a 3CD and 1DVD box set which for the first time presents the groundbreaking works by Norwegian composer, guitarist and micro-tonal music pio neer Bjørn Fongaard.

SUNDAY 12.09.

15.00 PIERRE HENRY Henie Onstad Art Centre

> Le voyage. D'après le Livre des morts Tibétain (1962)

Envol. Création mondiale (2010)

La Maison de sons de Pierre Henry

The book La Maison de sons de Pierre Henry by Norwegian photographer Geir Egil Bergjord will be launched at the concert.

Produced in collaboration with Henie Onstad Art Centre with support from Centre Culturel Française.

Composers Pierre Henry (b. 1927) from Paris and Bjørn Fongaard (1919 – 1980) never met, but they worked in parallel – and their stories meet up at several points. Both distanced themselves from traditional modernist music in the 1950s, and both were virtuosos in their use of contemporary technological achievements.

High morals and hard work

Fongaard made a living as a session guitarist for Norwegian folk singers Alf Prøysen and Vidar Sandbeck, by writing scores for the theater and TV. Henry began by writing concrete music for films and ballets, and he started to cooperate with trendsetters in progressive rock, like Spooky Tooth and Violent Femmes. If you have heard a Prøysens song on the radio, listened to D'Aangelo's classic album *Voodoo* or seen an episode of Matt Groening's *Futurama*, you have very probably been listening to Henry's music without knowing it.

Pierre Henry can be found in trend-setting European studios with tape machines. synthesizers and effect units, Bjørn Fongaard with his special build electric guitar with quarter tone intervals, which he prepared with drinking straws, metal rods and pieces of carpet. Both composers have a list of works that equal the most productive names in music history – a reflection both of their continuous exploratory quest and high work ethics. Both were inspired by grand themes. Henry composed works based on the Bardo Thodol, the 'Tibetan Book of the Dead' and biblical themes, while Fongaard's works were inspired by his own studies in paleontology, astrophysics, chemistry, physics and math.

Superstar

During the 1960s, Pierre Henry became a superstar in electronic music. He cooperated with French pop- and film composer Michel Colombier on the score for the rock ballet *Messe pour le temps présent*, which became a bestseller. *Messe pour le temps présent* was choreographed by Swiss Maurice Béjart, who had a dance company that Henry worked with for many years, both as a composer and sound technician.

The following year, in 1968, Henry collaborated with the British progressive rock band *Spooky Tooth* and published the rock mass *Ceremony – an Electronic Mass*, written with Gary Wright. Pierre Henry's fame was now such that he could play for packed opera houses as well as thousands of youngsters at boxing arenas with his electronic machines and loudspeakers ringside.

While the number of published records may have diminished during the 1980s and 90s, Henry stayed just as prolific. His older publications where reissued frequently, and his signature sounds from the 1960s were sampled by artists like Fat Joe, Fatboy Slim, D'angelo, Buck 65, Violent Femmes and even for the TV series *Futurama*.

During later years, Henry has transformed his home at 32 Rue de Toul in Paris into a permanent sound installation and gallery. Henry has lived and worked in the building since 1971. It houses his studio, his entire sound archive, library and a number of collages and sculptures made by Henry himself. Pierre Henry seems to have missed the hands-on approach from the early times of electronic music, where much of the work consisted of cutting tapes and soldering and fiddling around with devices. He missed the manual side of work when music production entered the digtal age, and took to making sculptures at home. A few times a year, Henry opens his home for small, private concerts and allows the audience to stroll around to look at and listen to a house with loudspeakers in all crooks and nannies.

Fongaard and his alter egos

A closer look at Bjørn Fongaard's life might lead to the conclusion that he has had a number of doppelgängers. The session guitar player Fongaard appears on recordings by Alf Prøysen and the sisters Bjørklund, amongst others. The concert soloist Fongaard plays variations over Ferdinando Carulli and Niccolò Paganini on his Gibson guitar with the Norwegian Radio Orchestra. The teacher Fongaard teaches at the music conservatory and the Academy of Music while authoring a series of text books on guitar playing. The theater musician Fongaard scuttles between Oslo's stages at night, and the jazz and dance band musician Fongaard plays his way from Oslo to New York City on an ocean liner.

On the other side of that biography, there's the *experimental composer* Bjørn Fongaard. His professional duality may be rooted in the fact that he had six children and a wife at home. Television, studio work and teaching were the bread-and-butter jobs that paid for daily life and enabled him to work as a composer.

In the 1960s, Fongaard started to compose microtonal works based on tonal systems that relied on intervals less than equally spaced semitones, the so-called micro-intervals. Initially, he worked with quarter tones by splitting the octave into 24 equal pitches instead of twelve as the tonal tradition had it.

Fongaard went on to explore systems where the octave might be split into an arbitrary number. He called it an *n-tone universe*, capable of producing entirely new tonal systems. Fongaard published lengthy dissertations on the theme, which have made him a pioneer within microtonal composition in Europe.

While Fongaard used tape machines to build several 'layers' in his music, he never manipulated the tapes as such, nor did he use synthesizers or effects. Rather, he produced the unique sounds by preparing the electric micro-interval guitar. Fongaard placed pieces of carpet and drinking straws beneath the strings and commissioned a special violin bow as well as special tuning forks to be used with the guitar.

Even though Fongaard lived to see only a few of his compositions in performance and never had a record published in his own name, he was confident that people would understand his work as time went by. A note written in 1963 says: "If it doesn't succeed this time, it's just so the barricades may fall before the next storm".

FOUR ON PIERRE HENRY AND BJØRN FONGAARD



Helge Sten (29) aka Deathprod, producer and musician:
Bjørn Fongaard has written some of the most fantastic and profound music in modern Norway. His music is cosmic, no less.



Martin Bjørnersen (35), music critic in Morgenbladet, DJ and producer:
Actually, I mostly know Henry as the man behind the weird whistling sounds that D'angelo sampled for "Devil's Pie".

But they're really nice whistling sounds. Oh, and the church bells in the theme tune to *Futurama* as well. They're nice too! In other words, I should get better acquainted with Pierre Henry and his sounds, preferably in their original context. This looks like a good opportunity.



Lasse Marhaug (36) noise musician and record label manager:

Bjørn Fongaard was a pioneer in the field of Norwegian experimental music. He was far ahead of his time.



Fredrik Øverlie (28) aka Fred Fades, hip-hop producer and DJ:

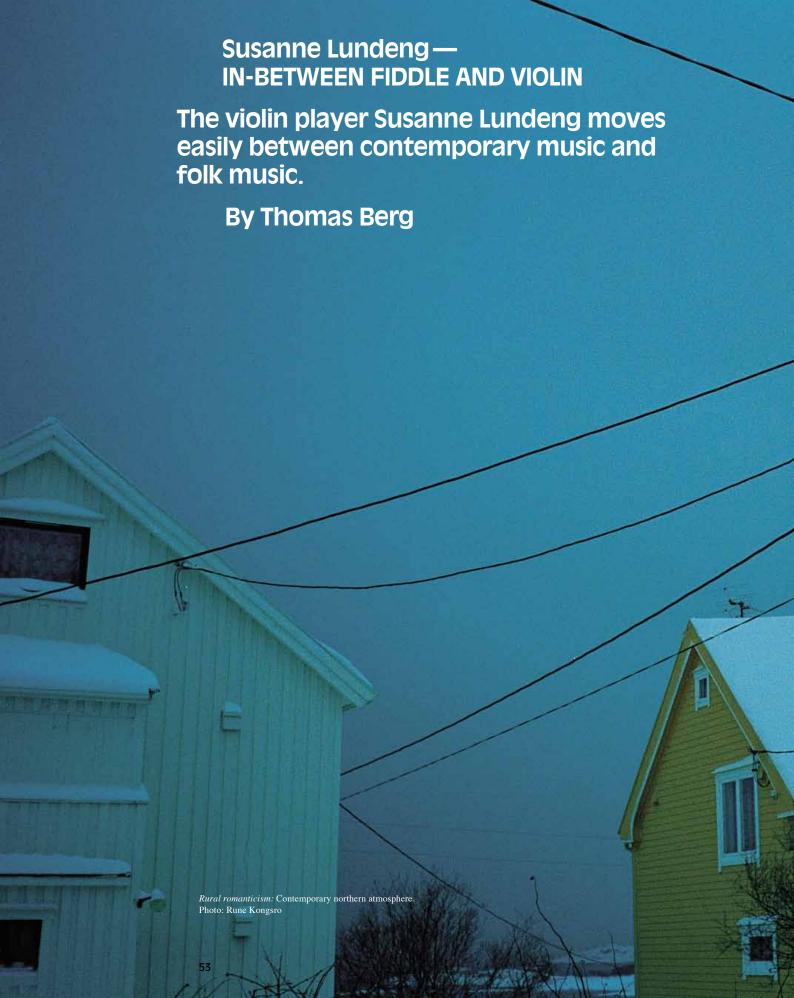
As a somewhat alternative producer and somebody who has always been fascinated by electric sounds and studio effects, and finally as a collector of obscure vinyl recordings, I have always felt Pierre Henry was worth following. A fellow producer and I have sort of a 'sound system' on one of our Akai samplers, and lots of the material has been taken from or been inspired by Pierre Henry. When I need a weird synth effect, I very often sample a sound, pitch, distort and reverse it, using reverb and repeat effects in much of the same way Pierre Henry did with a lot of his sounds.







From the book Pierre Henry's House of Sounds (La maison de sons de Pierre Henry) by photographer Geir Egil Bergjord. The book will be launched at the concert with Pierre Henry at Henie Onstad Art Centre. All photos: Geir Egil Bergjord





SUNDAY 12.09.

20.00 SUSANNE LUNDENG, SISU AND BODØ SINFONIETTA Riksscenen

Trond Korsgård, conductor

Rolf Wallin: Imella, for fiddle and large ensemble

Trad.: Brurmarsj fra Saltdal, arr. Håvard Lund S. Lundeng: Kela, arr. Håvard Lund S. Lundeng: Var februar, arr. Rolf Wallin

S. Lundeng: *Lende*, arr. Håvard Lund Susanne Lundeng

fiddle soloist

Glenn Erik Haugland: Svart metall, for percussion ensemble and sinfonietta

SISU percussion ensemble, soloists

Produced in collaboration with Folkelarm and Riksscenen.

Admission: 150/100

- I don't think the difference is too big.

Susanne Lundeng, the tall, statuesque violin player from the archipelago of Fleinvær outside the city of Bodø in northern Norway, comments on playing a piece that's equal parts folk music and contemporary music: *Imella* (In-between) by Rolf Wallin.

Genre flirting

For several years now, since her album debut *Havella* in 1991, Norwegians have become familiar with her renditions of traditional music. But not only that: Lundeng is a curious sort of performer, and she has never limited herself to one type of music. She's been flirting with both jazz, classical, rock, contemporary music and folk music from other countries. Some of her own compositions have been arranged for symphony orchestras and chamber music ensembles, and she's joined them as a soloist.

- I think it might have to deal with the fact that early on I was exposed to both classical and traditional music. I don't really see myself as a folk musician, Lundeng says.

"Play your own way"

At the age of nine, she began playing the violin at a music school. But at the same time, she met the old fiddlers from rural places such as Salten and Lofoten, and joined them while they played for people dancing. They were charmed by the little violin playing girl, and generously taught her a lot. "You have to play your own way, not like us old people", was the advice they gave her. That gave her the freedom to experiment and find her own voice.

- They were very open towards classical techniques. I remember them being a bit envious of the skilled playing I'd learned at the music school. They actually reached for that. I've always liked being on a technical level that allows me to do what I want. I had this sound in my head, that was not the sound of an old fiddler, but my own, and I practiced a lot to get it. I based my choice of teachers on what I wanted to learn. Actually, I'm still reaching for that sound, and I've never practiced as much as I've done the last three years, she laughs.

Lundeng also attributes her mixing of musical styles to the fact that Bodø is not a very big town (50,000 inhabitants). That means the music community is not very big either.

 It's a short way from one music genre to the other there. I've been lucky, and played with lots of different people on everything from the musical Oliver Twist to jazz bands, choirs and string quartets. One thing helps develop the other. It makes me more rich as a musician, and I draw on a lot of experiences when I compose, she says.

The perfect piece

Imella might be the perfect piece for Lundeng, then. She explains:

– It's written for fiddle and chamber orchestra – and it's written for the way I play. That's the starting point. Wallin and I have collaborated closely on parts of it. But what he has also done, is to look at the harding fiddle and its tradition for using small themes and elaborate on them. That's why *Imella* contains large parts where I improvise. I don't know if that's been done before with this kind of music.

Lundeng describes these parts as quite a challenge.

– I have to give the conductor small hints so she or he will know where I am and where I'm heading in my playing. It can be a bit difficult at times to get it all together. But some of the music I've composed myself uses the same principle: small themes I can improvise upon. It's all about building on the folk music and taking it a bit further.

She admits being happy to have a starting point when she composes music.

- If I, for example, decide to make a pols (Norwegian dance), it needs an estabilished pattern of rhythms. But from there, I can begin to break all the rules. Sometimes, I feel sorry for all those composers of contemporary music, having to begin at zero every time, she says, before she changes her mind.

Exhausting

- They're not without traditions either, of course. I guess what I meant is that they don't have many rules. That's a good thing, and I can relate to that when composing my own music. So there really isn't a very big difference between contemporary music and what I do. We both mix traditions and techniques, and throw in a bit of improvisation.

Lundeng says *Imella* changes with each conductor they're using.

- The piece is a fun challenge for the conductors, and you clearly see how they differ from each other, because us musicians are the same every time. I never know what will happen before we begin.

Imella is longer than what she is used to playing, lasting more than twenty minutes.

- I tend to be quite exhausted after we've finished playing it. It's intense. But I've learned a lot from playing it. Especially in the beginning, when we practiced, it started



Mixing up the old with the new: – I am still reaching for that very special sound, says Susanne Lundeng. Photo: Rune Kongsro

trains of thought that I've never had before, and I'm sure it will have an influence on my future compositions and way of playing.

Meeting between crafts

The composer, Rolf Wallin, says *Imella* is a meeting between two crafts.

– Or perhaps I should say two traditions, each with their own unique value. The classical one, where the composer works with sheet music for months, and the folk music one, where a reservoir of compositions and themes can come together and become something new. When you listen to the Harding tradition, where this is most audible, two fiddlers can make the same piece of music sound completely different. It's fascinating. Also, the same fiddler can change the piece from one day to another, depending on how she feels or if she's playing for an audience that dances or just listens, by sticking to the basic themes and improvise upon them.

A dream come true

Wallin says this fills the music with a lot of surprises:

– You get an exciting unpredictability that's similar to the way I usually create music. A lot of modern music is based on this principle of motives that gets offshoots and develops. Another way for the fiddler to create musical variations, is to tune the fiddle in certain ways, and the different moods have names like *troll* or *gorrlaus*. During this piece, Susanne plays on two fiddles that are

tuned in different ways according to a musical scale that I use. What if you tune it like this, I said, that's weird, a d-minor, and suddenly it sounded like the kind of music that I compose. Folk that sounds like contemporary music. That's what happens when you enter the core of folk music, and you're not happy with just reproducing its melodies for an orchestra, like so many others have done. I wanted to enter what goes on in Susanne's head when she's playing this kind of music, says Wallin.

- Writing this piece was a dream come true for me: To combine the drive and immediate expression of folk music with the possibility contemporary music has to take the listener on a journey through large and shifting soundscapes. It's a way of exploring the territory between fiddle and violin.

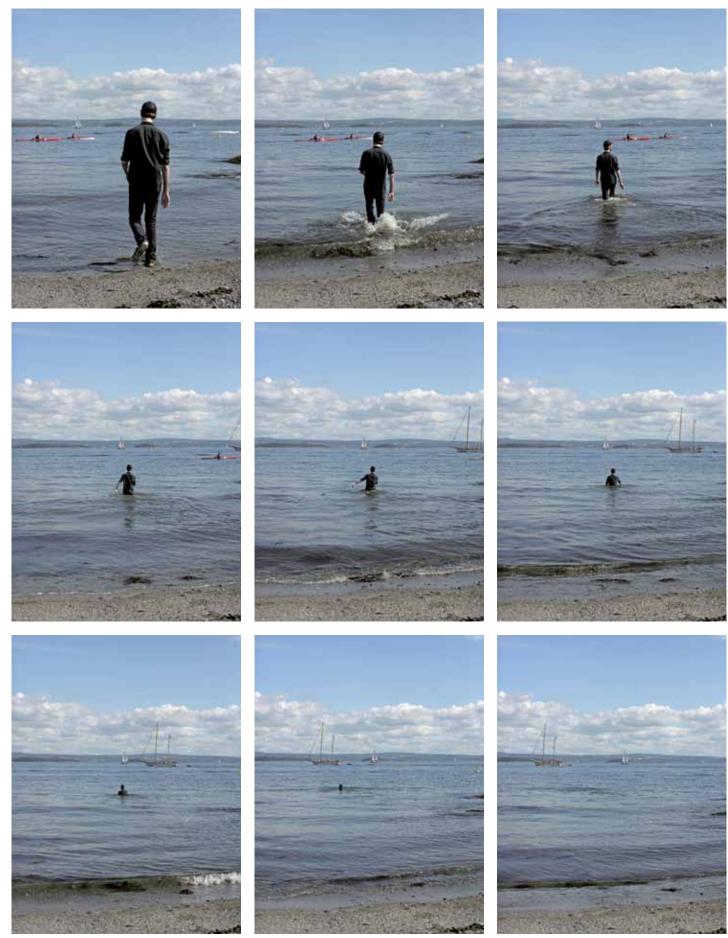


Photo: Rune Kongsro

A walk into the sea.

- Ben Vautier, 1963.

COMPOSITION AND CRAFTSMANSHIP—

Tomas Espedal on writing. Jon Øystein Flink on writing and singing. Eivind Buene on writing and composing. Susanne Christensen on writing and listening to Laurie Anderson.



Gyldendal Norsk Forlag: An evening of literature and music will take place in the unique building by Norwegian architect Sverre Fehn. Photo: Gyldendal

TUFSDAY 14 09

21.00 COMPOSITION AND CRAFTSMANSHIP Gyldendal Norsk Forlag

Tomas Espedal on writing. Jon Øystein Flink on writing and singing. Eivind Buene on writing and composing.

Susanne Christensen on writing and listening to Laurie Anderson.

EXCLUSIVE PERFOR-MANCES: Eivind Buene sings Schubert and Jon Øistein Flink as singersongwriter

In collaboration with Vinduet.

Admission: 100

Tomas Espedal, Writer

What is the connection between music and literature?

I'm not musical, and I have absolutely no skills when it comes to music: I'm happy about that, I think what's inside me are rhythms and pitches and reverberations, they're being expressed in the language, and are only there. My instrument is the typewriter. I try and create a certain rhythm in the language, a kind of musicality perhaps, but most of all I strive to bring forth content, a story, that needs its own shape, I never know beforehand what shape my stories will get. That's one of the things that surprises me most, that to write creates some shapes that I don't know, and a language that I don't have. I work with sentences and words, and sometimes I write something that I don't really have the skills to write; that's what literature is.

What does a good day of work look like? All my days look the same. I structure my days around the writing work, and do the same every day, at the same time, I sit at my writing desk. A good day of work is a completely ordinary day, a day that looks like all other days, except that I write something unexpected on that day. I give the day a new sentence, a new text, and that way the days are not the same at all; I think it's the monotonousness of the days that make them so different on the paper.

Jon Øystein Flink Writer and guitarist What is the connection between music and literature?

The connection between music and literature is like sex. You need at least two people, and with the help of good technique and all sorts of tools – and not least: true feelings – the experience will hopefully be transcending for those involved.

What does a good day of work look like?
A good day's work demands a long lunch of the uppermost quality, preferably served at a gourmet restaurant – cappucino, a small beer, Kent or Kings cigarettes and a pleasant outdoor temperature is also crucial. That's why there is not enough good work days.

<u>Eivind Buene, Composer and writer</u> What is the connection between music and literature?

Reading has always been a process that feeds my musical imagination. In some cases, it has resulted in musical works that have a direct connection with literature, as in the Calvino-inspired cycle Possible Cities/Essential Landscapes. After I began to work with

the novel format, this process have become two-ways, which means that I use musical experiences to write a work of fiction. Writing music and writing text are guite similar activities for me: the work offers a tremendous amount of freedom. I can sit anywhere in the world as long as I have a desk and pencil and paper (or rather my laptop, if I'm to be honest). A major difference is that authors have an editor they can play ball with, while the composer, mostly, has to make do with discussing ideas with colleagues around café tables in the wee small hours of the morning. And when the finished work is to be presented for the public, there's an enormous difference: the books have a natural and dominating position in the public sphere in Norway, while the experimental music in many ways live down in the shadowy cracks between books and pop music. But that's another story.

What does a good day of work look like? A good working day looks pretty boring. Preferably, I want to sit down by the working desk two minutes after I've risen from bed. I put on as few clothes as possible, rather no one at all, and then I work a good hour so that I've entered the swing of things before the day has entered my body. After I've begun, I can take a shower and have breakfast before I get back up to my work attic. Then I work without interruptions for three or four hours before it's time for lunch. After lunch, I take a walk and try and think of other things. Then I get back to my work desk again, and work until it's time for dinner and kids (in odd-numbered weeks) or all sorts of frivolous activities (in even-numbered weeks).

Susanne Christensen, Literary critic and music lover

What is the connection between music and literature?

Literature can be understood as a kind of music in the shape of words. Syntax, performance, breath, the resonance of the body, are important in music as well as in literature, though the musicality of the words is there merely as a potential; it can be used or deliberately destroyed.

What does a good day of work look like? Writing days are hectic, I often just have one or two of them before deadline. No matter if I'm reading or writing I guess a good day of work is one where I lose myself, where I'm able to go with the flow, ignoring the pressure of time.

PROGRAM

WEDNESDAY 08.09.

19.00 MUSIC FOR OSLO CITY HALL OSIO CITY HAII

Benedict Mason: Music for Oslo City Hall WP*

Brad Lubman, conductor Oslo Sinfonietta, Ensemble Allegria, Oslo Cathedral Choir

Mason has composed a work especially for Oslo City Hall in the series *Music for Concert*Halls

In collaboration with Ny Musikk, Oslo Sinfonietta, Ensemble Allegria, Oslo Cathedral Choir and the City of Oslo. Supported by Arts Council Norway.

Admission free

20.30 MUSIC FOR OSLO CITY HALL see 19.00

THURSDAY 09.09.

17.30 PRE-CONCERT TALK Fabrikken

Marina Rosenfeld in conversation with Anne Hilde Neset

Admission free

18.00 TEENAGE LONTANO Fabrikken

> Marina Rosenfeld: Teenage Lontano

Contributors: A teenage choir

Produced in collaboration with Nv Musikk.

Admission: 150/100

19.00 VERDENSTEATRET
Black Box Teater

Opening night of the production And All the Questionmarks Started to Sing (Electric Shadows) WP

The production is a collaboration between Verdensteatret, Theatre der Welt, Black Box Teater, BIT Teatergarasjen and Avant Art Festival.

Also played 10., 11., 12., 14, 15., 16., 17.09.

Admission: 260/180 (Discount for students and holders of Scenekort)

20.00 PRE-CONCERT TALK Parkteatret Scene

Johannes Kreidler, Enno Poppe and Annesley Black in conversation with Emil Bernhardt.

Admission free

21.00 ENSEMBLE MOSAIK Parkteatret Scene

Annesley Black: Snow Job WP Johannes Kreidler: Fremdarbeit Thomas Meadowcroft: Greed and Shortage Enno Poppe: Salz

Produced with support from Goethe Institut Norwegen.

Admission: 150/100

FRIDAY 10.09.

12.00 LUNCH CONCERT Ny Musikk

> Håkon Stene, Anders Førisdal and Origami Metallika

Brian Ferneyhough: Renvoi/Shards Ole Henrik Moe jr: KRAV

Admission free. Light lunch buffet.

16.00 SARA ÖVINGE, SOLO VIOLIN The Museum of Contemporary Art

Martin Rane Bauck:
Lichtbilden WP
Marie Samuelsson:
Alive WP
György Kurtág:
Signs, Cames and Messages
(excerpt)
Gisle Kverndokk:
Through the Looking-Glass
Henrik Hellstenius:

Dream of Late
In collaboration with Rikskonsertene.

Admission: 100

19.00 VERDENSTEATRET see 09.09.

18.30 PRE-CONCERT TALK MS Innvik, Café

Angel Nevarez, Valerie Tevere and Nils Henrik Asheim in conversation with Anne Hilde Neset.

Admission free

19.30 NORWEGIAN RADIO ORCHESTRA The Norwegian National Opera & Ballet. Scene 2

Thomas Søndergaard, conductor

The War Song
(lyrics by Culture Club, arr.
by Jon Ølvind Ness)
Jenny Hval, song soloist
Angel Nevarez and Valerie
Tevere, concept.

Helmut Oehring: *Meere* WP Rolf Borch, bass clarinet

Nils Henrik Asheim: Grader av hvitt Lasse Marhaug, electronic soundtrack Laila Goody, recitation Johan Harstad, text Hanne Tømta, instruction

The production is a collabora tion between The Norwegian Radio Orchestra, The National Theatre, Henie Onstad Art Centre and Ultima. Supported by Arts Council Norway.

Admission: 200/150

21.00 ANN LIV YOUNG: CINDERELLA Black Box Teater

> Performance dates: 10., 11., and 12.09. All nights at 21h.

Produced in collaboration with Black Box Teater.

Admission: 220/140 (Discount for students and holders of Scenekort)

22.00 VOLKSMUSIK Riksscenen

> German ensemble Zeitkratzer takes on Norwegian tradition in their international folk music project.

All music composed by Reinhold Friedl and Maurice de Martin. Directed by Reinhold Friedl

Burkhard Schlothauer,
violin
Anton Lukoszevieze, cello
Uli Phillipp, doublebass
Marcus Weiser, voice, guitar
Reinhold Friedl, piano
Maurice de Martin, drums,
percussion, voice
Frank Gratkowski, clarinets
Hayden Chisholm, melodica,
bagpipe
Hild Sofie Tafjord, French
horn

Hilary Jeffery, trombone Ralf Meinz, sound Andreas Harder, lightdesign

Produced in collaboration with Folkelarm and Riksscenen.

Supported by Goethe Institut Norwegen.

Admission: 150/100 Entrance free with Folkelarm festival pass.

^{*} World Premiere

ULTIMA — OSLO CONTEMPORARY MUSIC FESTIVAL

SATURDAY 11.09.

14.00 CIKADA ENSEMBLE Kulturkirken Jakob

Gérard Pesson: Cassation Gérard Pesson: Mes Beatitudes Bjørn Fongaard: Aforisme for celesta, piano slagverk, verk 65 nr 1

Concerto for contrabasso and tape, opus 131 nr 21 (1976) Aforisme for piano og slagverk, verk 65 nr 2 Concerto for clar.basso and tape, opus 131 nr 8 (1976) Aforisme for celesta, piano, slagverk, verk 65 nr 3

Admission: 200/150

18.00 NORDIC VOICES Kulturkirken Jakob

John McGuire:
Ordinary Measures
Peter Ablinger:
Studien nach der Natur
Lasse Thoresen: Opus 42
Solbøn, Likferdssælmin (WP),
Himmelsk fader, Tvetrall

Admission: 200/150

19.00 VERDENSTEATRET see 09.09.

21.00 ANN LIV YOUNG see 10.09.

21:00 PRE-CONCERT LECTURE Litteraturhuset, Wergeland

> The Drama of Creativity: The Art of Eliminating Perfection — Giacometti, Trier/Leth and Klee By author Alexander Carnera

Admission free

22.00 DAS BECKWERK Litteraturhuset, Wergeland

> Beckwerk/Peter Bruun/Karsten Fundal: Lyden af stemmen og verdenshistorien

> Performed by Danish Ensemble MidtVest and Beckwerk.

Produced in collaboration with Norwegian Society of Composers.

Admission: 150/100

SUNDAY 12.09.

13.00 BLÅROLLINGER Parkteatret Scene

Electronic family concert with Cuckoo.

Admission: 50

13.00 AN ELECTRONIC TRIBUTE TO BJØRN FONGAARD Henie Onstad Art Centre

Galaxy, Op.46 (for 3 quartertone guitars) Sinfonia Microtonalis No. 1, Op. 79

Homo Sapiens, for orchestra microtonalis (tape), Op. 80 Elektrofonia No. 1 for orchestra microtonalis, Op. 78 (3 movements)

The documentary *Composer with a Guitar* (1971) will be shown in the auditorium be tween 13–17h.

Produced in collaboration with NOTAM and Henie Onstad Art Centre

Admission: 100

15.00 PIERRE HENRY Henie Onstad Art Centre

Pierre Henry, composer and performer

Le Voyage — d'après le Livre des morts Tibétain (1962) Envol — création mondiale (2010)

Bernadette Mangin, musical assistant Etienne Bultingaire, sound concept and supervision Isabelle Warnier, production manager Studio Son/Ré, sound realisation

Supported by DRAC Îlede France, Department of Culture and Communication, the City of Paris and Sacem.

The book La Maison de sons de Pierre Henry by Norwegian photographer Geir Egil Berg jord will be launched at the concert

Produced in collaboration with Henie Onstad Art Centre, with support from Centre Culturel Français.

Admission: 150/100 (museum entrance not included)

Both concerts: 250/150 incl. entrance to Henie Onstad Art Centre

Museum entrance: 80/40

19.00 VERDENSTEATRET see 09.09.

20.00 SUSANNE LUNDENG, SISU AND BODØ SINFONIETTA

Riksscenen

Trond Korsgård, conductor

Rolf Wallin: Imella, for fiddle and large ensemble

Trad.: Brurmarsj fra Saltdal, arr. Håvard Lund

S. Lundeng: Kela, arr. Håvard Lund

S. Lundeng: Var februar, arr. Rolf Wallin

S. Lundeng: Lende, arr. Håvard Lund

Susanne Lundeng, fiddle soloist

Glenn Erik Haugland: Svart metall, for percussion ensemble and sinfonietta

SISU percussion ensemble, soloists

Produced in collaboration with Folkelarm and Riksscenen.

Admission: 150/100

21.00 ANN LIV YOUNG: Cinderella see 10.09. MONDAY 13.09.

18:00 PRE-CONCERT TALK Gamle Logen

Magne Hegdal in conversation with Henrik Hellstenius

Admission free

19.00 STORT SETT Gamle Logen

Magne Hegdal: Stort sett

1. Prosa (con stanza)

2. Points (of Departure)

3. Vest i fjellet (topografi)

4. Sonata variata (in La)

Sonata variata (in La)
 Figures and Facts (Notes)

6. Alene (epilog)

Sigyn Fossnes, violin Ellen Ugelvik, piano

Admission: 150/100

21.30 ENSEMBLE ERNST Gamle Logen

Jon Øivind Ness:
Mooncough WP
Mark Adderley:
All Plans Last Only Until
the First Shot WP
(soloist: Sunniva Rødland
Wettre, harp)
Lene Grenager:
Steal-stole-stolen
(soloist: Lisa Dillan, vocal)

Admission: 150/100

Enno Poppe:

ÖI 1

PROGRAM

TUESDAY 14.09.

19.00 ARDITTI QUARTET Slottskapellet, The Royal Palace

> Olga Neuwirth: in the Realms of the Unreal Jørgen Karlstrøm: No Art WP Evan Gardner: The Oxford Dictionary of

Music WP

György Kurtág: Officium Breve

Admission: 200/150

19 00 VERDENSTEATRET see 09.09.

21.00 COMPOSITION AND CRAFTSMANSHIP Gyldendal Norsk Forlag, Sehesteds plass

> Tomas Espedal on writing. Jon Øystein Flink on writing and singing.

Eivind Buene on writing and composing.

Susanne Christensen on writing and listening to Laurie Anderson.

Exclusive performances: **Eivind Buene sings Schubert** and Jon Øystein Flink as singersongwriter

In Norwegian language only In collaboration with Vinduet.

Admission: 100

WEDNESDAY 15.09.

13.00 CARILLON CONCERT Oslo City Hall Tower

> Vegar Sandholt, carillon Arne Nordheim: Partita Per Carillon

- 1. Som fantasi
- 2. Hastig
- 3. Flater punkter
- 4. Chime

John Courter: TBA

In order to experience the concert from the City Hall tower, please arrive at 12.45 in the City Hall reception.

Limited capacity: Max. 50 people.

Admission free

KAFKA TRANSFORMED. WITH A LITTLE HELP FROM HIS FRIENDS KURTÁG, BENJAMIN. SEBALD AND DELEUZE. The Norwegian National Opera & Ballet, Formidlingsrommet

> Introduction to Kurtágs Kafka-Fragmente, in the form of a radio show, by Magnus Haglund.

Admission free

19.00 GYÖRGY KURTÁG: Kafka-Fragmente op 24 The Norwegian National Opera & Ballet, Scene 2

> Salome Kammer, soprano Carolin Widmann, violin Antoine Gindt, stage direction Klaus Grünberg, stage and lights design Gwendoline Bouget, costumes

> Produced by Théatre et Musique Paris in collaboration with The Norwegian National Opera and Ultima

Produced with support from Réseau Varèse

Admission: 300/200

19.00 VERDENSTEATRET see 09.09.

20.30 ULTIMA NOISE FEST Sukkerbiten, by the Opera

> Monolithic Skullflower The Sons of God Oneohtrix Point Never

Produced in collaboration with Blå and Øya festival.

Admission: 100

THURSDAY 16.09.

18 00 IDA BRYHN Oslo Concert Hall, small stage

> Ida Bryhn, viola Eirik Raude, percussion Linda Bouchard: Pourtinade Emil Bernhardt: I ntermezzi for solo viola WP

György Kurtág: Jelek

Luciano Berio:

Naturale (su melodie siciliane)

In collaboration with Rikskonsertene

Admission: 150/100

19.00 VERDENSTEATRET see 09 09

SAID THE SHOTGUN TO 19.30 THE HEAD Oslo Concert Hall

> Oslo Philharmonic Orchestra Conductor: Jonathan Stockhammer

Arne Nordheim: Epitaffio for orchestra and magnetic tape

Olav Anton Thommessen: Tuba mirum for saxophone quartet and orchestra WP NoXaS saxophone quartet, soloists

Saul Williams/Thomas Kessler: ,said the shotgun to the head Saul Williams and twelve young local rap artists

Produced by Oslo Philharmonic Orchestra

Admission: 200/100

21.00 ULTIMA NOISE FEST II Blå

> The Skull Defekts Family Underground Daniel Menche Torany & Zweizz Emeralds Prins Thomas DJ set

Produced in collaboration with Blå.

Admission: 100

22.00 ENSEMBLE MUSICATREIZE Månefisken

> The chamber choir Musicatreize from Marseille.

Zad Moultaka: L'autre rive For 12 voices, cimbalom, percussion and guitar

In collaboration with the festival Tenso Days.

Admission: 200/150

FRIDAY 17.09.

12.00 LUNCH CONCERT Nv Musikk

> Karstein Djupdal: Abstrakt musikk: En studie av en studie WP Based on "Étude aux Chemins de Fer" by Pierre Schaeffer

Musicians from the Norwegian Academy of Music: Hallvard Sæbø, violin Kristian Granmo, guitar Geir Johansen, percussion

Fristad: Resonances of Lontano Improvisation based on Lon tano by György Ligeti

Stine Sørlie: Kafkaesque -A musical interpretation of Kafka WP

Fristad: Hanne Rekdal, flute, bassoon Gudrun Faleide Fristad, saxophones Ane Marthe Sørlien Holen percussion

Produced by Ny Musikk. Admission free Light lunch buffet.

18.00 NEDERLANDS KAMERKOOR AND DET NORSKE SOLISTKOR Grønland kirke

> Conductors: Kaspars Putninš (NK) and Grete Pedersen (DNS)

Micha Hamel: Trees WP Isadora Zebeljan: Lalum lato WP Giacinto Scelsi: Antifonia Thomas Tallis (1505-1585): Lamentationes Arne Nordheim: From Tres lamentationes

Eivind Buene: Allsang WP on new version Fiddle: Gjermund Larsen

Luigi Nono: Das Atmende Klarsein Flute: Bjørnar Habbestad Live electronics: Alvise Vidolin

Arne Nordheim Composer's prize

In collaboration with the festival Tenso Days and the Ministry of Culture, produced by Det Norske Solistkor, NOTAM and Ultima. With financial support from the Embassy of the Kingdom of the Netherlands.

Admission: 300/200

19.00 VERDENSTEATRET see 09.09.

ULTIMA — OSLO CONTEMPORARY MUSIC FESTIVAL

21.00 ETUDES

Dramatikkens Hus

Projects that have been a part of the music theatre week at Dramatikkens Hus, are performed.

Participants:
Ignas Krunglevicius and
Ensemble Ning
Susanne Øglænd and
Finn lunker
Trond Reinholdtsen,
Christina Lindgren and
Stefan Thorsson
Erik Dæhlin and Gunnar
Wærness

A collaboration between Dramatikkens Hus and Ultima.

Admission: 100

SATURDAY 18.09.

14.00 NMH ORCHESTRA Norwegian Academy of Music, Lindemansalen

Rolf Gupta, conductor Johann Sigurd Ruud, piano Benjamin Schmid, violin

Alban Berg: Violin Concerto György Kurtág: Quasi una fantasia for piano and chamber orchestra

Eivind Buene: *Stelefeldt* WP Produced by Norwegian Academy of Music

Admission: 200/150

16.00 PRE-CONCERT TALK Uranienborg menighetshus

Lasse Thoresen, Karin Rehnqvist and Maja Solveig Kjelstrup Ratkje in conversation.

Admission free

17.00 LATVIJAS RADIO KORIS Uranienborg kirke

Lasse Thoresen: Mythes étoilés WP
1. Voici l'heure
2. Ombres et images
Karin Rehnqvist:
Tenebrae WP
Martins Vilums:
Abar panjom ardig abag
gaw ekdad kard (On the
Conflict Waged with the
Primeval Ox) WP
Toivi Tulev:
Tanto gentile WP

In collaboration with the festival Tenso Days and the Norwe gian Academy of Music, as part of the project Concrescence. Supported by Arts Council Norway.

Admission: 200/150

19.00 MAJA SOLVEIG KJELSTRUP RATKJE: CREPUSCULAR

HOUR WP) Uranienborg kirke

Grete Pedersen, conductor

Det Norske Solistkor, Nederlands Kamerkoor Latvjias Radio Koris Nils Henrik Asheim, organ Noise musicians Antoine Chessex, Lasse Marhaug, Sten Ove Toft, Per Gisle Galåen, Stian Westerhus and Kjetil Hanssen.

In collaboration with the festival Tenso Days. With support from the Embassy of the King dom of the Netherlands and Norwegian Composers Fund.

Admission: 200/150

21.00 ULTIMA CELEBRATION

Idea gardeners Jazzmontør ends the festival with a bang.

Prins Nitram, Erwin Stache, Captain Credible, Cuckoo Music, VJ Palegolas, Harpiks and DJ Olle Abstract. There will also be installations, film and reflec tions from the past eleven Ultima days.

Admission: 100

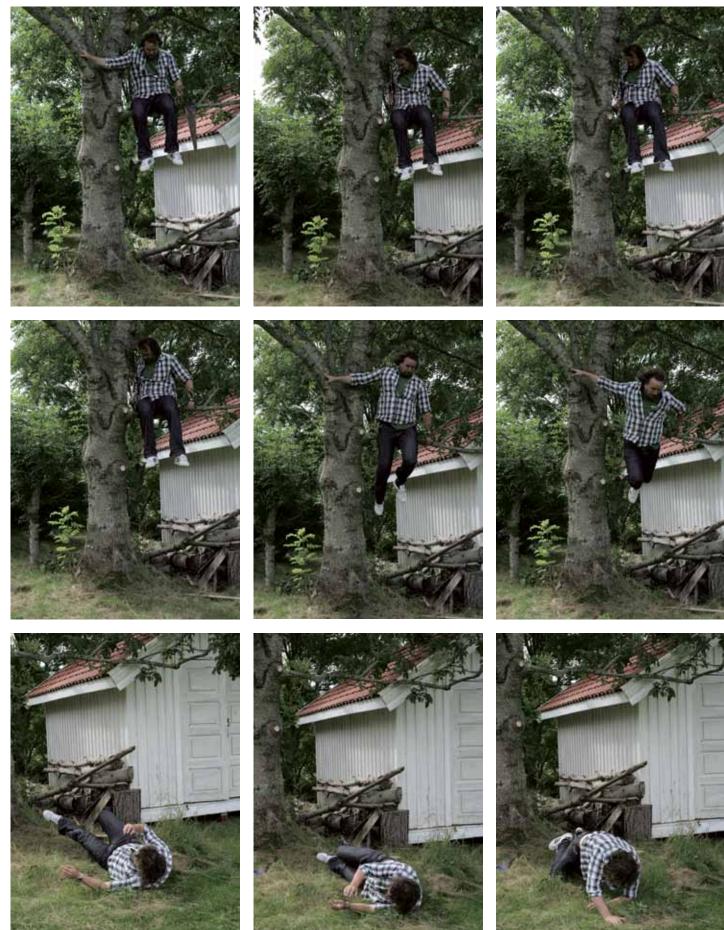


Photo: Rune Kongsro

Forest Event Number 4
(Danger Music for Henning Christiansen)
Climb up into a tree. Saw off the branch you sit upon.

- Bengt af Klintberg, 1966.

CONFERENCES AND INSTALLATIONS

SUNDAY 05.09.

13.00 87,3 KILO OHM
The Norwegian
National Opera and

Opening of Erwin Stache's sound installation.

The installation will remain active until 18.09.

Produced by Atelier Nord and Ultima.

Admission free.

WEDNESDAY 08.09.

10.00 ORCHESTRAL EXCERPTS Norwegian Academy of Music

> Installation by Eivind Buene. The installation will remain active until 18.09.

Admission free.

ENERGY FIELD The Norwegian National Opera and Ballet, Foajeen

Sound installation by Jana Winderen.

Produced in collaboration with NOTAM

The installation will remain active until 18.09.

Admission free.

THURSDAY 09.09.

15.00 OPENING OF ROMKLANG. Soria Moria Restaurant

The artist Jørgen Larsson introduces his installation *Romklang*, which enables guests at the restaurant Soria Moria to influence the sound using their own iPods or iPhones.

The installation will remain active throughout September.

Admission free.

FRIDAY 10.09.

09.30 DRIVHUSET
Teknisk Museum
School project at Teknisk Mu
seum in the exhibition Musikkmaskiner.

A cooperation between Ultima, Drivhuset and Teknisk Museum.

SATURDAY 11.09.

Family workshop Teknisk Museum

14.00 ULTIMASKINEN

Music workshop for children
arranged by Drivhuset.

16.00 Meet composer Knut Wiggen in the exhibition *Musikkmaskiner*

You will find parts of his ground-breaking digital EMS-

studio from 1969 in the exhibition. Wiggen will play samples and talk about the process of building the studio.
Admission: 90/50

SUNDAY 12.09.

10.30 PROFESSIONAL SEMINAR: ART – A MEANS TO CHANGE? Henie Onstad Art Centre, conference rooms

For composers, musicians, artists and others.

Bus transport from Kongens gate 4 at 10h. Lecturers: Alexander Carnera, Das Beckwerk, Goksøyr & Mar tens, Cecilie Ore and Hooman

Arranged by Norwegian Society of Composers Sign up for the seminar by sending an e-mail to seminar@ komponist.no by 07.09.

Admission: 500 (including concert with Beckwerk 11.09)

MONDAY 13.09

11.00 CONFERENCE:

WHERE TEXT AND MUSIC MEET

THEATRE

Dramafikkens Hus

Cecilie Ore: From Opera to Soap opera Verdensteatret: Artistic strategies in own productions Tore Vagn Lid: Presentation of his thesis: 'Mutual Alien ation' – The Theater as a Space for Critical Experiences in the Metabolism Between Stage and Music, in the form of a lecture and performance

Discussion: Strategies for in novative work with music and theatre

Cecilie Ore, Verdensteatret, Tore Vagn Lid, Susanne Øglænd and Trond Reinholdtsen. Moderators: Kai Johnsen and Lars Petter Haden

In Norwegian language only

In collaboration with Dramatik kens Hus and Den Nye Opera. Supported by Fritt Ord

Admission: 350 incl. lunch

TUESDAY 14.09.

09.30 DRIVHUSET See Friday 10.09.

WEDNESDAY 15.09.

09.30 DRIVHUSET See Friday 10.09.

16.30 PANEL DISCUSSION: OSLO AS FESTIVAL NODE Sukkerbiten

How do the node-institutions

contribute to make Oslo an at tractive music scene?

With Edvard Askeland (Oslo Jazzfestival), Erlend Mogård Larsen (by:Larm), Jonas Prang erød (Øya), Lars Petter Hagen (Ultima), representatives from the City of Oslo and the Ministry of Culture.

Moderator: Runar Eggesvik

In collaboration with Musikk byen Oslo

In Norwegian language only

Admission free

THURSDAY 16.09

09.30 DRIVHUSET See Friday 10.09.

FRIDAY 17.09.

13.30 CONCRESCENCE – CONFERENCE ON MICROTONALITY. Norwegian Academy of Music

For singers, folk musicians, choirs, conductors and com

Lectures in Scandinavian folksong techniques ("kulning" and "kveding"), sound-based vocal music, microtonal ear training and studies of new vocal com positions.

See full program inside the magazine.

Produced by Norwegian Academy of Music.

Sign up for the seminar: hjelen@ nmh.no by 10.09.

Admission: 400

(for all seminars except the choir leader seminar on 18.09.) Free admission for students and employees at the Academy.

SATURDAY 18.09.

09.30 CONCRESCENCE See Friday 17.09.

11.00- PARALLAX

16.00 Teknisk Museum

The improvisation trio Parallax and sound designer Elisabeth Nilsson invites children to sound- and light experiences.

SUNDAY 19.09.

11.00 CONCRESCENCE See Friday 17.09.

11.00- *PARALLAX* 16.00 See Saturday 18.09.

DURING THE WHOLE FESTIVAL PERIOD:

EXHIBITION: MUSIKKMASKINER Teknisk Museum Where do you draw the line between a musical instrument and a machine? To what extent can music be created without using technology? Does technology stimulate or inhibit creativity? These are just a few of the questions that are addressed in this exhibition.

EXHIBITION: THE CREATIVE ACT Henie Onstad Art Centre

Several artists make use of material from the archives to actualize the present. In this exhibition, works of Maryam Jafri, Carlos Motta as well as the Lithuanians Gediminas and Nomeda Urbonas and the New York based artist couple Angel Nevarez and Valerie Tevere are on display. Unique historical elements are restaged, and by doing so, the artists say a lot about political conflicts today.

VENUES TICKETS

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BLÅ Brenneriveien 9C. +47 98 25 63 86

Tram no. 11, 12 and 13 to Schous plass or bus no. 54 to Møller veien.

THE NORWEGIAN NATIONAL OPERA AND BALLET Kirsten Flagstads plass 1 +47 21 42 21 21

Tram, bus and metro to Jern banetorget or train to Oslo Central Station.

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Bus no. 60 to Bankplassen or tram no. 12 to Rådhusplassen.

GRØNLAND KIRKE Grønlandsleiret 34 +47 23 62 91 60

Tram no. 18 or 19 to Munkegata or bus no. 37 to Politihuset (Oslo Police HQ).

GYLDENDAL NORSK FORLAG Sehesteds gate 4 +47 22 03 41 00

Tram no. 11, 17 and 18 to Tullinløkka or any metro line to Nationaltheatret.

HENIE ONSTAD ART CENTRE Sonja Henies vei 13, 1311 Høvikodden +47 67 80 48 80

Bus no. 151 from Oslo bus terminal to Høvikodden.

KULTURKIRKEN JAKOB Hausmannsgate 14 +47 22 99 34 54

Tram no. 11, 12, 13, 17 and bus no. 30 and 31 to Hausmannsgate or bus no. 34 and 54 to Jakob kirke.

LITTERATURHUSET Wergelandsveien 29 +47 22 95 55 30

Tram no. 11, 17 and 18 to Welhavens gate.

MÅNEFISKEN Sagveien 23 +47 22 35 60 22

Tram no. 11, 12 and 13 to Biermanns gate.

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Any metro line and tram no. 11, 12 and 19 to Majorstuen.

NY MUSIKK Platous gate 18 +47 21 99 68 00

Tram no. 18 and 19 and bus no. 60 to the busterminal on Grøn land or bus 37 to Tøyengata.

OSLO CONCERT HALL Munkedamsveien 14 +47 23 11 31 00

Any metro line to National theatret (exit Ruseløkkveien)

OSLO CITY HALL Fridtjof Nansens plass 5 +47 23 46 16 00

Tram no. 12 to Rådhusplassen.

PARKTEATRET Olaf Ryes plass 11 +47 22 35 63 00

Tram no. 11, 12 and 13 to Olaf Ryes plass.

RIKSSCENEN Trondheimsveien 2 +47 23 89 68 58

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THE MUSEUM OF CONTEMPORARY ART Bankplassen 4 +47 21 98 20 00

Bus no. 60 to Bankplassen or tram no. 12 to Rådhusplassen.

THE ROYAL PALACE, SLOTTS-KAPELLET Henrik Ibsens gate 1 +47 22 04 87 00

Tram no. 13, 19 and bus no. 30, 31 to Slottsparken.

SUKKERBITEN Bjørvikautstikkeren near The Norwegian National Opera and Ballet.

Tram, bus and metro to Jern banetorget or train to Oslo Central Station.

TEKNISK MUSEUM Kjelsåsveien 143 +47 22 79 60 00

Tram no. 12 to Kjelsås or bus no. 25 and 54 and train no. 300 to Kjelsås Stasjon.

URANIENBORG KIRKE Daas gate 29 (on the top of the hill) +47 23 62 90 80

Tram no. 19 or bus no. 21 to Uranienborgveien.

URANIENBORG
MENIGHETSHUS
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metres towards Majorstuen
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Buy passes and tickets (not clip tickets) at billettservice.no. Reservation by phone at Billet tservice: 815 33 133. Tickets can also be bought at Narvesen and 7-Eleven, and at the entrée of all the arenas.

GROUPS

For larger groups and special ar rangements, contact Ultima for offers and discounts: billetter@ ultima.no, or call Anne Læhren at 22 40 18 96.

NB!

Events may be sold out. To secure access to the events with a total pass/clip ticket, we recommend that you turn up in good time.

Essay— THE TIMELESS RADICALNESS OF REICHA

"Even if the work itself definitely is a men tal process, for me it is something physical, almost bodily - 'an act of the hand'", says composer Magne Hegdal about his work. "I am a manual worker". His piece *Stort sett* (All in All), which makes its Norwegian debut at the Ultima festival, is among his latest compositions, and the composer himself perceives it as a seminal work. "I'm not in a position to judge its qualities, but in terms of labour, it represents the peak of what I'm capable of". The piece relates to music from earlier times and revolves around themes like tradition, craftsmanship and nature, as well as personal thoughts on composition. In this article Hegdal writes about one of his major sources of inspiration: the composer Anton Reicha.

By Magne Hegdal



Open-minded free radical craftsman: Magne Hegdal (b. 1944). Photo: Rune Kongsro



Open-minded free radical craftsman 2: Czech-born composer Anton Reicha (1770 – 1836).

Style and development

Music history is generally perceived as a kind of naturally given development in terms of style, a development that sees the new leading the old having become an artistic criterium. And moreover what breaks with such a historical continuity in one way or another can be easily dismissed as worthless.

For Schönberg, this idea was more or less like a dogma – and it was not all about development, but improvement: music becoming more and more advanced, "educating" the audience, making the music that seems impossible to comprehend today into an everyday whistling tune of tomorrow. When he himself breached

this holy principle (like in the "post-modern" recomposings of Händel and Monn from the early 1930s, or in his later tonal works), it may seem that he, regretfully, had to recognise that the artistic drive did not quite match the ideal.

Regarding Stravinsky, we find that the attitude towards this matter becomes even more complicated. He complains - who Schönberg accused of precisely this breach in historical continuity – in *Poetics of Music in the Form* of Six Lessons about the worshipping of the "individual whim" and lack of fellowship and continuity among his contemporaries. Even if he does not have any illusions or beliefs that the development will inevitably lead to an improvement, he still maintains a historical connection is of fundamental importance. He considers Berlioz "an erratic block" that, in his view, is outside the historical continuity (his "origin is unknown") and to whom he typically does not assign any deeper meaning.

I dare not think about how Stravinsky would characterise Berlioz' teacher Anton Reicha (1770-1836) – if the man was well enough known to be granted a reference!

Upheaval

The thought of a continuous stylistic development is by no means eternally valid. One can encounter breaches in both the works of Stravinsky and Schönberg, and a more or less distanced use of historical stylistic means. And this is actually an important tendency in 20th century music – like in the radical contempt towards modernism of Rued Langaard ("No the music is discovered and cannot be discovered again"), the "desertion" from the Darmstadt school by Bo Nilsson or the many "re-narrations" of the classics in recent years (from Bach to Schönberg at Ultima 2009 or Ligeti in the 2010 festival).

This is nothing new. In a historical perspective it is probably rather the idea of perpetual development that represents something new - and ephemeral. Especially in times of transition: between epochs characterised by conformity in terms of style, we find the erratic blocks of Stravinsky. Still this is a misleading term; we are here considering artists that to a great degree belong in their own time - that relate to the material available to them and reshape it into a personal expression. But if the "development" does not create its own value and carry on this effort, it will remain as a historical slip. Consequently it is also often considered uninteresting artistically, even when it results in achievements on a level of absolute excellence.

In our attitude to music history, we like simplifying. The last part of the 18th century and a bit into the next one – the Classical period, where classical logic of form gradually became more dynamic and, through personal expression, lead to the Romantic period. But this period, with war and revolution, between the Baroque and Romantic, is very complex musically. Vienna is the centre, but many other important things happen elsewhere – and a lot of it is not particularly "classical". Carl Phillipp Emanuel Bach certainly formed the basis for different types of classical form, but important parts of his production were hardly understood and appreciated until the 21st century. And in Spain, Boccherini created chamber music that might not have the motivic stringency of Haydn (and neither sought it), but a radical expansion of sound and texture, and an expression of emotions that only in the "authentic" performance practice of our times has come into life.

And then there is Reicha – harder to categorise than anyone else: in the midst of his days, professor at the Paris conservatory, an intellectual with a great interest in philosophy and mathematics (Academy member and holder of the Legion of Honour – a remarkable path for the poor boy from Prague that ran away from his home as a ten-year-old!). With his history-conscious and theoretical attitude he was in certain ways more conservative than his peer Beethoven. But at the same time, he found musical solutions that in their incredible radicalism can enter straight into our own time.

The capsule of time

This train of thought leads to Bernd Alois Zimmermann and his idea of *die Kugelgestalt der Zeit*: a unity of present, past and future. When he ended his own life in 1970, Zimmermann had followed the principle of a more and more advanced style to a complex extreme with no further roads to travel. For me, this marks the end of a development that at the same time opened up to a new attitude towards artistic renewal. His own collage technique also leads the way ahead – and at the same time, it also is close to being a resume of the history of European music.

It is striking how this historical "presentness" is reflected in Reicha. Because of the distance in time, we can see the future part of the "capsule" as specific prophecies about the music of times to come – often it does not centre around influence, as his efforts hardly were known for those who at a later time picked up similar ideas.

Many ideas were indeed continued. He was one of the most influential teachers of his time, and many of the most important Romantic composers were either his students or were familiar with his theoretical works, which had a wide distribution. Some of the most radical ideas come straight from Reicha (like the timpani chords in *Requiem*), and his influence is found in musical drama by his students, like Gounoud and – Waldemar Thrane! In his later years, Liszt adapted a lot of radical features from his master, and the polyphone chromatics of Franck can also be regarded as a distant after-effect of his studies with Reicha.

More important news in the 21st century - via composers like the two latter - might have an indirect connection with Reicha, such as modulating chromatics without a defined key and key signatures (Schönberg 1908). When, in a piece for piano, Reicha hides the theme in the middle of a row of chords, you can only hear if certain notes are played with more power than the others – well, then it is hard to find anything similar before Messiaen. And also between these two an indirect connection is imaginable: sound modulation and texture levels are typical features for Reicha, and he regarded traditional tonality as being far too limited. He could use dissonances more like a colour. a character, than as a tension that had to be released, and his tonality was often more modal than functional. These are features we know from later French music, and that in consequence lead on to Messiaen. But specific contact points probably have as much to do with personality (system constructors!) as with indirect influence. Radical features in Reicha's music and theory were not met with great understanding and were almost regarded as useless speculations. Some wheels simply had to be invented all over again.

Conceptual music

Reicha related to tradition in a way that was remarkably open-minded and free of prejudice. Where his friend Beethoven "expanded the classical heritage practically... from the inside", he was more distant – indeed, in some cases it seems that he "completely stepped out of his time", as the Swedish Reicha expert Henrik Löwenmark claims. He saw possibilities and drew consequences that "were in the cards", but that the mainstream of history did not reach until a century later.

Löwenmark has shown how his visions on new tonal possibilities and the limitations

of the major-minor system is found again almost word for word in the history-making Sketch of a New Esthetic of Music (1907). Through new uses of established principles he could present, among other things, dissonances that could have found their way straight into Ives' most daring works ("recurring chords"). And the budding interest in folk music at this time (where Beethoven contributed with some of his many wonderful adaptations) manifested itself in Reicha's work in "Balkan rhythmics" like we know it fram Bartók! He wrote an advanced canon in rhythmics (Messiaen) – and a wind guintet theme where the point is that the tones in a chord vanish, one by one; the chord is watered out, and simultaneously the sound character in the whole is changed (better late than never, Stockhausen!).

His radical ideas have on many occasions lead to memorable music (some of the pieces are in my opinion among the most beautiful that exist!). But from time to time it seems like the idea is what is most fundamental, and the music only an example of possible usage (like the title *Practische Beispiele*). And some ideas we do not know whether he realised at all. Like the thought of writing two quartets, in respectively G major and E minor, that could be played separately or *together* (double quartet). In the light of his "new system of harmony", this is actually not impossible to imagine.

Another kind of quality

Important parts of Reicha's works are still not available. A lack of knowledge also tends to make the editions abundant with errors, and many recordings are poor (tempo too slow, shortened form). His music often has very high technical standards, and many performers give up half way (if you expect a second rate composer, that is what you get; Anner Bylsma is among those who have shown us how Reicha can sound when taken seriously).

For those who know some of his music, my portrayal probably will astound many of them, because after all is this not simple and at best charming music? Reicha has a wide span, and some of the more well known music comes from the simple, not always interesting part of his production. But it is correct to say that the popular, easy-going and non-pretentious is part of his distinctive character. Sometimes the simple thing can become a challenging openness reminiscent of later Liszt. Contrarily, "low art" material may be combined with intellectual complex-

ity in a way that anticipatse another great central European, Mahler.

To do him justice, it is important to realise that we are dealing with an unusual type of artist: he is not like a composer "should be" at the dawn of the Romantic era. His music can admittely be lyrical and expressive in a typically romantic manner. But here is no battle and victory, no subjective confessions. Here he was on a collision course with Berlioz: where Reicha refers to the disciplining meaning of mathematics for art, Berlioz demanded an expression based on personal emotion. Reicha was a revolutionary in his ability to come up with new ideas, but first and foremost he represents the humanism of the Enlightenment. His artistic project was a project of education (the subtitle of one of his theoretical-practical works is "ein Beitrag zur Geisteskultur des Tonsetzers" – a contribution to the cultural spirit of the composer), and this had a strong element of research (a quartet is called *Quatuor scientifique*). We have to value as a positive quality that he was experimental and willing to test new things, and that he took risks – even if it did not always produce very successful results. His Memorial Symphony for three piccoloes, six oboes, six clarinets, six bassoons, six trumpets, three double basses, six military drums and four small field canons is honestly more of a curiosity than an artistic highlight.

At the conservatory in Paris, he stood for the *modern* in a way that some students misinterpreted as anarchy ("anything goes"). He was himself aware that "the present" has no meaning (qua Zimmermann: "ice bursting") without a past and a future. He composed significant pieces over themes by earlier composers (Frescobaldi, Bach, Händel and several others), and the work La Chercheuse d'esprit is a "recomposition" of French songs from the 16th century ("Accompagnées d'un Harmonie moderne"). At the same time, his "new combinations" are consciously directed at posterity; in the comments to a piece with experimental tonality, he says that he will only give this example - in addition, he will only refer to the future.

Reicha represents an artistic seriousness – without taking himself too seriously; an exploratory openness and a belief in renewal and growing insight. He represents a knowledge based independence – against every form of conformism. As I see it, his attitudes have inspiring relevance in today's situation, and they are evident in a music that is still exeptionally vital, fresh and expressive – as well as challenging!



















Fall
Throw things that are difficult to throw because of their light weight.

- Lee Heflin, date unknown.

György Kurtág— FRAGMENTS OF KAFKA

György Kurtág's composition based on excerpts from Franz Kafka's letters walks through them and past them. He stops at a few and connects them to his own life.

By Erling Sandmo



Fragments: Kurtág's notes from his reading of Kafka's letters and diaries has become an intense, hopeful work showing him to be the composer of the unclear, or fragmented, memory. Photo: Pascal Victor

WEDNESDAY 15.09.

18.00 KAFKA TRANSFORMED, WITH A LITTLE HELP FROM HIS FRIENDS KURTÁG, BENJAMIN, SEBALD AND DELEUZE

The Norwegian National Opera and Ballet, Formidlingssenteret

How come György Kurtág has such a perfect ear for the fragmentary aesthetic of Franz Kafka? An investigation of the dream levels of Kurtág's work Kafka-Fragmente, in the form of a radio show

By Magnus Haglund, writer and artist from Gothenburg.

Admission free.

19.00 KAFKA-FRAGMENTE The Norwegian National Opera and Ballet, Scene 2

> György Kurtág: Kafka-Fragmente op. 24

Salome Kammer, soprano Carolin Widmann, violin Antoine Gindt, stage direction Klaus Grünberg, stage and lights design Gwendoline Bouget, costumes

Produced by Théatre et Musique Paris in collabo ration with The Norwe gian National Opera and Ballet and Ultima.

Produced with support from Réseau Varèse.

Admission: 300/200

György Kurtág's *Kafka Fragments* is a work that suddenly drops us deep into the maze of early 20th century Central European culture, into a world where everything seems all too present yet never there, intense yet indirect, displaced and deferred.

Kafka is the starting point or more precisely, the experience of reading Kafka, and then at a distance through the composer's diaries, published posthumously as *Hochzeits-vorbereitungen auf dem Lande*. In fact, Kurtág's starting point is even more indirect: this is music based on his own notes from the letters. This is reminiscent of *Passagen-Werk* by Walter Benjamin with his collage-like literary wandering through the Parisian arcades. Benjamin is therefore a character close to this project. There is something collector-like, mysterious, deeply melancholic and at the same time exceptionally expressive in the Kafka fragments.

Kurtág found his way to these pieces of Kafka's letters through music and during a crucial period of his career. In 1957-58 he lived in Paris, far from the Hungary where the uprising of 1956 had been crushed. He studied with Olivier Messiaen and Darius Milhaud and worked with psychologist Marianne Stein. He heard Webern, read Beckett and later also Kafka, an author recommended by fellow composer György Ligeti.

These were important parts of his ballast when he returned to Budapest in 1959. But it was only much later, in the mid-1980s, that he returned to his Kafka collection and became obsessed with putting every bit of it to music.

Although the fragments in themselves are untouched texts, like objects in a museum, the composition is formed by Kurtág's wandering past and between them, stopping beside some of them and tying them to his own life. He himself has emphasised how this music-making, the dramatisation of another man's diary, is deep and autobiographical. The last of the fragments, "Es blendete uns die Mondnacht ..." ("The Moon Night Blinded Us..".) has had an added subtitle: "... a couple of snakes crawling in the dust: Márta and I". Márta is Kurtág's wife, the pianist. This text is not sung but played with conviction and contributes to the intensity of the work.

Other fragments also have dedications: the second main part has just one, "Der wahre Weg" – "The True Path". This is a "homage-message", a subtle tribute to Pierre Boulez. Boulez can be saluted as someone who staked out a "true path" for new music in post-war Europe. But for Kafka, this of course is about something different: the idea that

there are "good men", hidden from everyone else, buoying up life and the world by sticking to the straight and narrow.

We are introduced to them right in the first segment: "Die Gute gehn im gleichen Schritt ...": "The good ones walk in stride together. Unaware they are there, the others dance the dance of time around them". It is beautiful and closely connected to Jewish legends with which Kafka and Benjamin would have been familiar and preoccupied. Between this opening and the end, it is also warmly connected to Márta: with the two of them as snakes crawling in curved lines down below. They know about the good men, but still cannot move in straight lines. They are just there, hoping for good things to happen close to them. But in the end, everything is just fragments, memories, the half-forgotten. Kurtág is above all the composer of the unclear memory, dramatically revealed here, this silent will to search back into one's own past through another man's memories and dusty







Oneohtrix Point Never: One of the "All Star Team" of international and Norwegian artists that makes the line-up for Noise Fest a spectacular one. Photo: Shawn Brackbill



Norwegian Royalty: Producer and DJ Prins Thomas mixes up his own brew of "space disco".



Jean Michel Jarre: Cleveland noise band Emeralds with references to the 1980s synth scene.



Weird Science: Critic's favourite and hard hitting duo Stian Westerhus and Kenneth Kapstad as Monolithic.



Wall-of-noise: Skullflower, with legendary Matthew Bower, will rattle up the cage with pure noise.



Evil Head: Nordwall and Rylander are the cream of the droner-crop and is gettin' their groove on at Noise Fest.

WEDNESDAY 15.09

20.30 ULTIMA NOISE FEST Sukkerbiten, by the Opera

> Monolithic Skullflower The Sons of God Oneohtrix Point Never

Produced in collaboration with Blå and Øya festival.

Curated by Sten Ove Toft

Admission: 100

THURSDAY 16 09

21.00 ULTIMA NOISE FEST II

The Skull Defekts
Family Underground
Daniel Menche
Torgny & Zweizz
Emeralds
Prins Thomas DJ set

Produced in collaboration with Blå.

Curated by Sten Ove Toft

Admission: 100

SATURDAY 18.09.

19.00 MAJA SOLVEIG KJELSTRUP

RATKJE: *CREPUSCULAR HOUR* WP) Uranienborg kirk<u>e</u>

Grete Pedersen, conductor

Det Norske Solistkor, Nederlands Kamerkoor Latvjias Radio Koris Nils Henrik Asheim, organan,

Noise musicians Antoine Chessex, Lasse Marhaug, Sten Ove Toft, Per Gisle Galåen, Stian Westerhus and Kjetil Hanssen.

In collaboration with the festival Tenso Days With support from the Embassy of the Kingdom of the Netherlands and Norwegian Composers Fund.

Admission: 200/150

ULTIMA NOISE FEST—

Today's contemporary noise scene draws on a variety of influences, from the industrial sounds of the Italian futurist orchestra at the turn of the 20th century, to the incredible variety of sound scapes made possible by recording techniques, electrical instruments and digitial music making. In Norway, noise has gained a particularly strong foothold, attracting performers from many genres and serving as a creative melting pot of inspirations from rock, jazz, metal, improv and composed music.

A major part of the noise artists who perform at Ultima Noise Fest continue in the footfalls of the style termed 'New Weird America' by the magazine The Wire. Both Oneohtrix Point Never and Emeralds have been inspired by the synth-based electronica of the 1980s as well as 70s Krautrock and Kosmische Musik. At times, the music even flirts with something fit to dance to. Some reviewers compared Emerald's sound landscape on the album 'Does It Look Like I'm Here?' to those created by Norwegian producer Prins Thomas.

But there are also more earthbound experiences to be made, as with the Swedish alternative rock band The Skull Defekts, made up by Joachim Nordwall and Henrik Rylander. They present minimalist noise with a trembling groove.

The more energetic and metal-inspired style that dominated the noise scene around the turn of the century is represented as well. British Skull

flower has evolved into a trio and conjures up massive walls of sound accentuated by white noise. Monolithic from the Norwegian city of Trondheim mix freestyle jazz with metal. The duo consists of Stian Westerhus (of Puma and Bladed) and Kenneth Kapstad (Motorpsycho).

Copenhagen-based duo Family Undergroundtread on much of the same territory, but may well be the ensemble that fits the label drone music best. Sara Czerny and Nicolas Kauffmann both have a number of published works.

Daniel Menche from Portland, Oregon, in habits a more conceptual landscape. This sound artist registers his pulse and vocal chords close up with a microphone, creating a sripped-down and fascinating experience, where the body is laid bare both as machine and organism.

Yet another performance act, the Swedish trio Guds Söner (The Sons of God) does not ad vertise what will happen on stage. Joachim Nordwall, Leif Elggren, Kent Tankred and Henrik Rylander keep up the suspense.

Finally, Norwegian performance duo Torgny & Zweizz, known from acts like Amulet and Død heimsgaard, bring it on with screaming and digital darkness. This is their second performance as a duo.

Welcome to Ultima Noise Fest!



Danish roll: The Copenhagen-based duo Family Underground visits Norway.



"As loud as possible – Make the speakers bleed!" From Portland, Oregon to Oslo with his Out-of-body-experience.

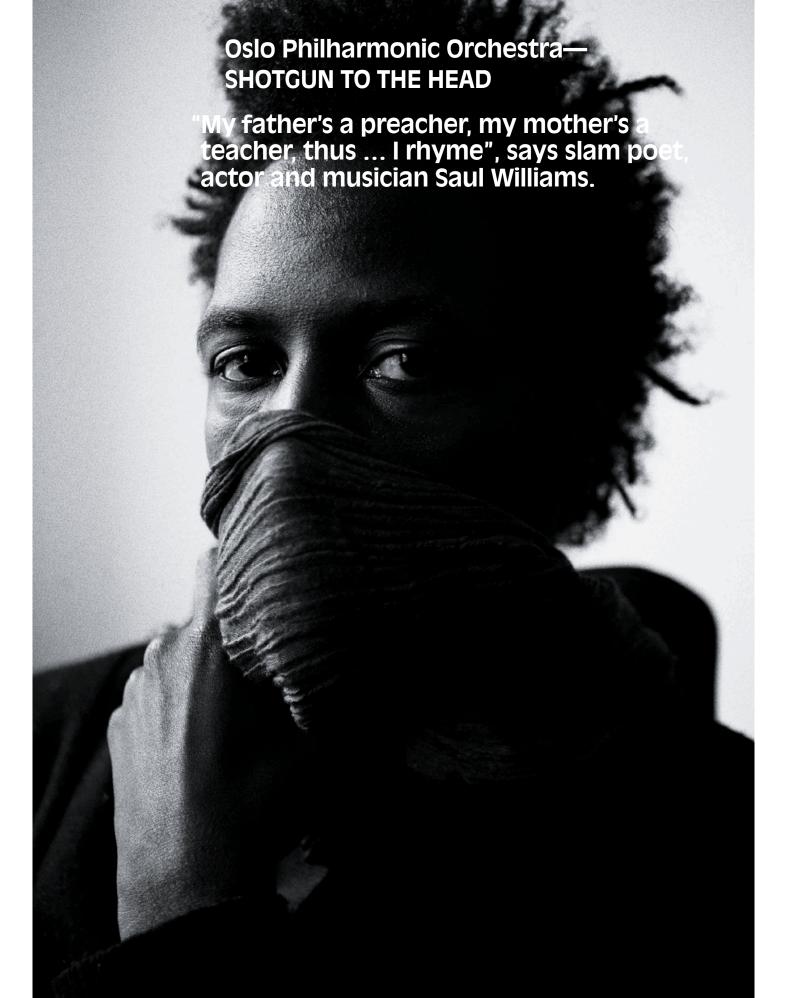


Army of Darkness: Performance duo Torgny & Zweizz (Amulet and Dødheimsgaard) is dressed for success.



Heavenly Creatures: Swedish performance trio does the walk, but never talks about what will happen on stage.





THURSDAY 16.09.

19.30 ,SAID THE SHOTGUN TO THE HEAD OSIO Concert Hall

Oslo Philharmonic Orchestra

Conductor: Jonathan Stockhammer

Arne Nordheim: Epitaffio for orchestra and magnetic tape

Olav Anton Thommessen: Tuba mirum for saxophone quartet and orchestra WP

NoXaS saxophone quartet, soloists

Saul Williams/Thomas Kessler: ,said the shotgun to the head

Saul Williams and twelve young local rap artists:

Niusha Almassian, Sheldon Blackman, Taro Vestøl Cooper, Gabriel Correa, Samantha Gurah, Tommy Hadsel, Judy Karanja, Leslie John Maccarthy, Nasser Mhende, Orlando Molina, Sarah Ramin Osmundsen, Amina Sewali.

Produced by Oslo Philharmonic Orchestra

Admission: 200/100

Many will remember Saul Williams from his Oslo performances at Øyafestivalen in 2005 and at Oslo Live in 2008.

On September 16, he will perform said the shotgun to the head, backed by Oslo Philharmonic Orchestra and ten young Norwegian rappers selected by audition. The piece revolves around the terrorist attack on New York City in 2001, environmental issues, globalisation and commercialism.

Mod and moods

Williams has a Master's degree in acting from New York University and also studied literature and philosophy. He has published four collections of poetry. As an actor, he made himself particularly noted for the lead role in the movie *Slam* in 1998 as the slam poet Ray Joshua. In 1999, the film was rewarded with both Camera D'Or at Cannes and the Special Jury Prize during the Sundance Festival. "Who I am and what I do seems to vary by mod, mood and mode of expression", Saul Williams has said. "I write. I act. I perform".

Musically, Williams has moved both within the hip hop, r'n'b, pop, rock and classical. Since he started working with music in the early 2000s, he has performed with artists such as The Fugees, Erykah Badu and Zack De La Rocha from Rage Against the Machine. Within classical music Williams recently worked with the Arditti Quartet, in the project NGH_WHT.

Wondrous brass

The concert also features one of Norway's most renowned living composers. Olav Anton Thommessen studied composition in the USA, Poland and the Netherlands. For many years, Thommessen has been professor of composition at the Norwegian Academy of Music. His tuition and guidance has been of great importance to several generations of Norwegian composers.

Thommesen's new work, which is premiered by the Oslo Philharmonic and the saxophone quartet NoXas, borrows its title from a verse found in the medieval Dies Irae sequence (Day of Wrath) praising the wondrous sound of trumpets, literally a praise of the wonders of life, with the consciousness of death as a backdrop. *Tuba mirum* is often included as a part of the Catholic requiem mass.

Tuba mirum is performed by the saxophone quartet NoXas and the Oslo Philharmonic Orchestra.

Epitaffio

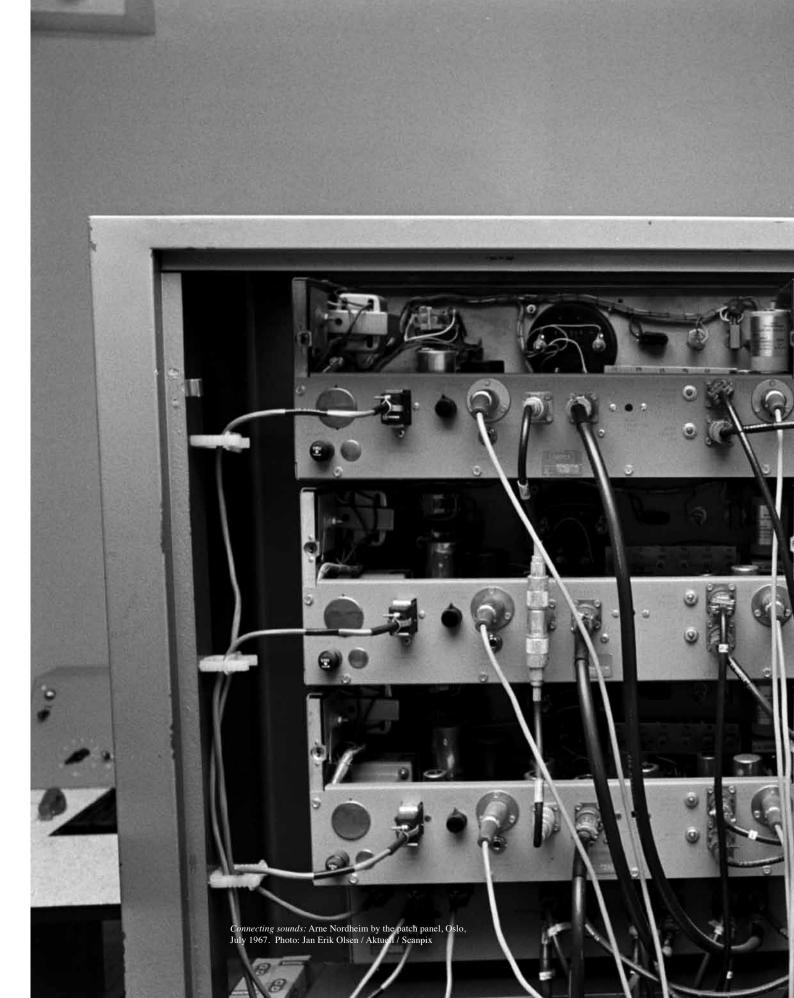
Dies Irae's connection to the theme of death and eternity also creates a bridge towards the opening of the concert, in which the Oslo Philharmonic Orchestra performs one of Arne Nordheim's early works, *Epitaffio for orchestra and tape*. The first version of this work was published in 1963, and it unfolds in the two musical media that were perhaps closest to this composer's heart: the symphonic orchestra and electronic music. 'Epitaffio' is Italian for 'Epitaph', describing a text written on a deceased person's tomb.



Orange Event Number 8 (for Pi Lind)
Eat an orange as if it were an apple.
(Hold it, unpeeled, between forefinger, middle finger and thumb, bite big mouthfuls etc.)

- Bengt af Kintberg, 1963–65.

Arne Nordheim (1931 – 2010) – A COMPOSER FILLED WITH WONDER By Harald Herresthal





THURSDAY 16.09.

Oslo Konserthus

19.30 ARNE NORDHEIM: EPITAFFIO FOR ORCHESTRA AND MAGNETIC TAPE

Performed by Oslo Philharmonic Orchestra

FRIDAY 17.09.

Grønland kirke

18.00 ARNE NORDHEIM: FROM TRES LAMENTATIONES

Performed by Det Norske Solistkor and Nederlands Kamerkoor

Admission: 200/100

Arne Nordheim Composer's prize "On the borderline between oblivion and remembrance, an old organ repairman is on his way to what may be the last assignment of his life. He carries with him a suitcase full of instruments and the memories of all the organs he has performed repairs, tunings and intonations on. I imagine that he let his own aspirations ascend to the church vaults on the pure air columns within the organ pipes and burst on the boundaries of his work".

These words were spoken by the composer Arne Nordheim on the occasion of the staging of *Minnebobler*, *en orgelreparatørs erindringer (Memory Bubbles – An Organ Repairman's Memoirs)* in 1972. There was something profoundly autobiographical in his description. The aspirations that ascended towards the vaults as he rang the church bells in his childhood town of Larvik, were to be fulfilled. He went on to become one of Norway's most renowned contemporary composers.

Nordheim's name is inextricably woven into the emergence of modernist music in Norway. As a composer, critic and organizer, he made sure that the international development in music made headway in a society where national romanticism still had a bearing on art. He challenged conventional wisdom which held that nothing but elements taken from folk tradition could lend Norwegian music a national identity, calling it "an all too easy way to take advantage of folklore". Much of the music written by Nordheim's generation in the 1950s sought out the international movement towards modernity. An ageing corps of critics was frustrated by the notion that a Norwegian composer did not echo Norwegian valley dialects, but instead wrote music that might have had its origins anywhere on the globe.

Crossroads

Arne Nordheim was privileged to see that his struggle reached an ever-widening audience throughout the years, and public recognition was forthcoming as well. No other Norwegian has received as many Nordic and domestic awards for services both as a composer and pioneer of contemporary music. He was made a resident of *Grotten*, the official honorary artist residence in Oslo. Yet he was never a happy-go-lucky success. Nordheim was subject to all the adversity and struggle that our romantic image of a true genius has to overcome.

He left his home town of Larvik in 1949 to become an organist. At the time, that was the most versatile education – as well as the safest profession – to choose for a young man who wanted to make his living as a musician. The only musical luggage he brought along were his experiences from the drum and bugle corps and the choir and organ music he had encountered in church; still these impulses were just as important as those he was to find throughout the wide world later on.

He was beguiled by the mixtures of the organ's perfect fifths and major thirds, and liked to play them in the lower registers, without the fundamentals, so he could enjoy the split harmonies. It was the same universe of colours and overtones he had heard when he was allowed to ring the church bells at mass. He came so close to them that he suddenly could make out their own, fascinating melodies and rhythms. Little did he know then that this seemingly limited musical experience was to become the composer's main reservoir.

The first time he heard a professional symphony orchestra, was in Calmeyergaten Misjonshus, a mission house at that time the biggest hall for concerts in Oslo, where Mahler's second symphony, 'Resurrection', opened up a new world for him. "The organ player became a composer", a journalist remarked in a biographical sketch written for his sixtieth birthday. What mattered to Arne Nordheim wasn't just the musical style, but the human and philosophical statement Mahler was able to relay through his music. The ideas the symphony encompassed, the combination of music and its textual foundation, led to something one might call a musical 'awakening'. Nordheim already had a vision as to what kind of music he wanted to compose, but where to learn the trade? The Music Conservatory in Oslo was just that, a conservatory. Here, performance was the main subject, composition was something to be done in one's free time. Nordheim heeded none of the admonitions to stick to breadand-butter work. He left the conservatory in 1952 without final exams – without the professional fundamentals he had come looking for and still needed. Together with fellow students, he tried to fathom contemporary music by studying sheet music and listening to records, which turned out to be a costly endeavour. He financed these studies by working as a longshoreman, telegraph messenger and choir conductor. During a study tour to Copenhagen, he was introduced to Bela Bartók's music. The String Quartet, Nordheim's 1956 breakthrough, shows his way out of national romanticism towards his own direction.

During a period of study in Paris in 1955, he got to know electronic music, the so-called *musique concréte*, a form that uses recorded music and sound as a basis for electronic treatment. As time went by, Nordheim became a pioneer in the field of electronic music in Norway, not least owing to his studies in Warsaw and Stockholm. At festivals like Nordiske musikkdager and Ung Nordisk Musikk, he finally met with an understanding of the path he had chosen, and his encounters with Nordic colleagues and the composer György Ligeti made a decisive impact on his artistic growth.

Art's Thorny Road

Norway hadn't caught up with international developments yet by the 1960s. Contemporary music swamped it like a thunderstorm; when it came, it came all at once and the music establishment was shocked. During these years, Nordheim manned the barricades for this new music: he was chairman of the Norwegian Society of Composers as well as the organisation Ny Musikk (Norwegian section of ISCM). He also played an important role as music critic for the newspaper Dagbladet, where his irreverent pen mocked a musical establishment that was more than content with mediocre performances of standard repertoire, but refused to prick up its ears to appreciate the value of modern music. He struggled against the conservative press, and while he could endure its contempt for his own works, he paid a personal visit to the editorial offices of one paper that printed an opinion by its critic stating that it was an abuse of the taxpayer's money to commission a work from one of Nordheim's younger colleagues, making sure that this particular critic was relieved from writing about contemporary music.

Communication Without Borders

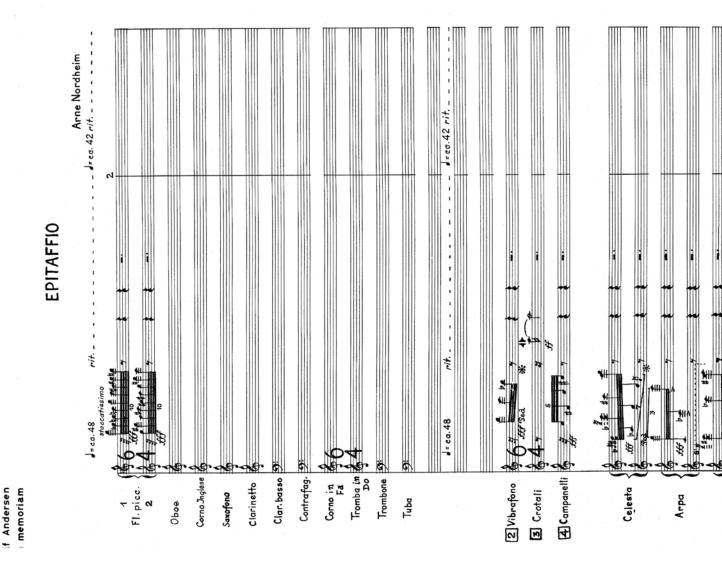
Arne Nordheim's works bore the mark of his struggle against isolation. His compositions nearly always have communication and understanding between people as an underlying motif. He wanted to use his music to cross borders, widen the horizon on all levels. His cantata written on the occasion of the Norwegian broadcaster NRK's fiftieth anniversary in 1976 is a case in point. 300 performers were spread over five cities thousand of kilometers apart. Their respective musical contributions were coordinated and united in the radio studio in Oslo before they were sent back as a unified musical oeuvre, where the whole nation figuratively and literally sang along. He wanted to bind the country

together in words, sounds and images. The Nordheim credo was "Everything must sing".

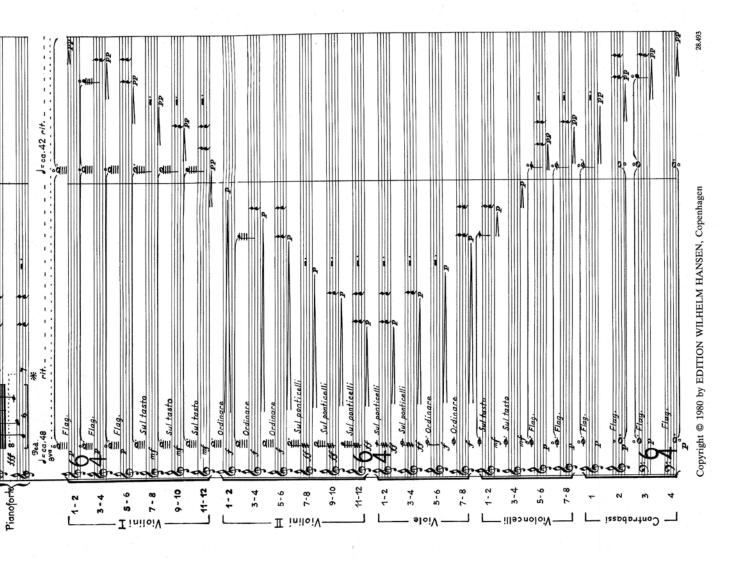
It was a romantic project that transcended borders, just like the performance of Response for church organ, magnetic tape and for percussionists at Bergen International Festival in 1992. Aided by the most recent technology, the organ music and church ambience in the gothic cathedral in Trondheim was relayed live to a huge screen in the medieval feast building Håkonshallen (Håkon's Hall) in Bergen, where the audience was surrounded by percussionists in a modern real-time concert between two medieval buildings. One can only guess what Nordheim would have accomplished, had his ideas for the Winter Olympics in 1994 met with success. He was planning a world concert spanning five continents by satellite.

Together with sculptor Arne Haukeland he found yet another way to cross boundaries. The year was 1968, and the venue Erling Stordahl's Center for the Blind. The idea was for blind people to sense the plasticity of the sculpture by the means of sound. Using integrated photo-electric cells and thirteen sound channels on the surface, the music is constantly shifting. This is the first work where Nordheim makes use of a perpetual composition. The soundscape evolves through recordings of varying lengths that take a long time to meet at their point of origin. This idea advances further in the music written for the Scandinavian pavilion at the Expo '70 in Osaka. Six tape loops of differing lengths will take 102 years before they meet at their point of origin if played continuously.

It appears Arne Norheim wants to break through the very time frame of human life and create a sort of parallel to life on Earth, which has moved forward with constant change and movement since the dawn of time. The same concept made him write music that is a sort of imprint of earlier times. In Dinosaurus (Dinosaur) from 1977 for accordion and tape. Nordheim recreates a prehistoric world. Titles such as Nachruf (1956/75) and Spur (1975) show a sensibility and awe for the past. His choice of texts from Greek mythology, the Bible and grand thinkers and ponderers throughout history, as well as his use of inspiration from older music, show that Nordheim tried to cast light on his own time to gain a new understanding of it. Such was his vision of the composer's quest and mission in modern times. Most of the time, texts and words set his musical imagination in motion, not just due to the timbre they introduce to the world or can be made to represent, but because of the challenge of having music express deeply felt emotions.



The first page of Arne Nordheims score for *Epitaffio per orchestra e nastro magnetico* (1963, rev. 1978). Printed with permission from Edition Wilhelm Hansen AS



Focus on Existential Questions

Nordheim's journeys through times past and present were rooted in his wonderment at our existence. It was as if he wanted to break free from his place in time. A number of his works are concerned with questions of life and death, about the dead (*Epitaffio, Aftonland*), about the Earth, loneliness, peace and human rights (*Pace*). His music resembles waves on the sea of life that carry remembrances of times past with them, while they give him clues as to the future: "Where do I come from, what is my place here, where am I going?"

Arne Nordheim's music was not written to be heard out of a common context of humanity. The concept of being puzzled him, and he spoke to all those who feel the same. Through his music, he lets us follow his investigation into time and space, form and color. We follow him as far into the past as we can fathom, and in a piece like *Aurora*, based on King David's Psalm 139 and some excerpts from Dante's *Paradiso*, we are given visions of an Almighty who sees everything and everyone as they really are.

Castigated and Acclaimed

There were times when Nordheim was the most scolded composer in Norway, not just because of his own music, but as a scapegoat for all contemporary art. It takes some self-confidence to bear with audiences. critics and musicians who vocally protested that they neither appreciated or understood what they heard. "A genius has to find his way in foreign countries if they are to gain recognition", the philosopher Henrik Steffens remarked some two hundred years ago. It was the very recognition abroad that boasted Nordheim's self-confidence. Epitaffio and Eco saw their first nights in Stockholm, Greening was commissioned by the Los Angeles Philharmonic Orchestra under Zubin Mehta, Spur and the ballet Stormen (The Tempest) were conceived in Germany. Ariadne in the Netherlands, Tenebrae in Washington D.C., Magma was commissioned by Concertgebouw Amsterdam, and Tractatus was written to be performed in Toronto. Leading orchestras were not the only ones to commission and perform his works. When performers such as Dorothy Dorow, Peter Pears and Mstislav Rostropovich stood as godparents to a number of solo works, and choreographers like Len Tetley and Jiri Kylian commissioned ballets, it was sure to make an impact on opinion, and Nordheim could allow himself to stand tall in the face of his native musical environment. It was just a matter of

time before recognition was due here as well.

His scores for a number of radio and television plays made a wider audience aware of Nordheim's tonal expression. The indisputable breakthrough occurred with the ballet The Tempest in 1979, performed at Den Norske Opera (The Norwegian National Opera & Ballet), the score for the play Antigone (1991) and the musical drama Draumkvedet (built on the late medieval text The Dream Poem) in 1994. Some critics made the claim that Nordheim's public success with The Tempest was due to the fact that he had undergone a change of style, and now made use of musical devices from the late romantic period. "I haven't changed, but the audience has", Nordheim commented.

Back to the Roots

The dramatic oratory *Nidaros* (1997) and the national poetic vision of *Draumkvedet* constitute highlights of Nordheim's work during the 1990s. They bear some relation to the national pre-War oratories, but are not about chauvinism or national romanticism. The layers of human faces and destinies that stand out from the darkness of history tell the story of humanity's journey from the cradle to the grave. "It is the nature of the bell to sing its songs for each generation after the other", Nordheim once said, again making the church bell a symbol of the link between times passed and present.

The ancient organ repairman has finally finished his work. The aspirations that ascended into the church vaults have broken through the last barrier.

TENSO DAYS—

In 2010 Ultima will host the annual chamber choir festival Tenso Days in collaboration with Det Norske Solistkor. Some of the best choirs in the world will perform a unique program of contemporary vocal music.

Tenso is the European network for professional chamber choirs. It was founded in 2002 in order to reinforce, extend and promote choral practice in Europe and to contribute to the creation of new, innovative repertoire and ways to present it.

By combining the joint efforts and achievements of the most prominent European chamber choirs, Tenso wants to contribute to the active heritage of choir music in Europe.

THURSDAY 16.09

22.00 ENSEMBLE MUSICA-TREIZE Månefisken

The chamber choir Musicatreize from Marseille.

Zad Moultaka: L'autre rive

For 12 voices, cimbalom, percussion and quitar

FRIDAY 17.09.

18.00 NEDERLANDS
KAMERKOOR AND
DET NORSKE SOLISTKOR
Grønland kirke

Conductors: Kaspars Putninš (NK) and Grete Pedersen (DNS)

Micha Hamel:
Trees WP
Isadora Zebeljan:
Lalum Iato WP
Giacinto Scelsi:
Antifonia
Thomas Tallis (1505–1585):
Lamentationes
Arne Nordheim:
From Tres lamentationes

Eivind Buene: Allsang WP on new version

Fiddle: Gjermund Larsen

Luigi Nono: Das Atmende Klarsein Flute: Bjørnar Habbestad Live electronics: Alvise Vidolin

Arne Nordheim Composer's prize

Admission: 300/200

FRIDAY 17. -SUNDAY 19.09

CONCRESCENCE – CONFERENCE ON MICROTONALITY Norwegian Academy of Music

For singers, folk musicians, choirs, conductors and composers.

PROGRAM: FRIDAY 17.09.

13.30 COMPOSER SEMINAR Given by Toivo Tulev, Martins Villums, Lasse Thoresen and Karin Rehnqvist.

13.30 WORKSHOP IN TRADI-TIONAL SONG TECHNIQUE "KULNING" by Susanne Rosenberg, part 1. SATURDAY 18.09.

09.30 JEAN VOCAUX - WORK SHOP. By Guy Reibel and mixed choir, part 1.

Ensemble Musicatreize— CROSSING TIME AND BORDERS

For the final festival weekend in 2010, Ultima will be filled with voices and music examining the relationship between words, voices and society.

The French ensemble Musicatreize will play in the venue Månefisken with a thrilling double concert in two rooms. From 1982 to 1990, while invaded by Israel, the city of Beirut was separated along the Green Line into a western and an eastern part. The line was a no man's land fenced in by ruined buildings. It was during these troubled times, in 1984, that the composer Zad Moultaka completed his piano studies with Madeleine Médawar at the National Music School in Beirut. And this is where his haunting work L'autre rive (The Other Shore) is staged.

During a carpet-bombing attack, a child wonders: "What if I'd been born on the other side?" The piece describes two twin universes, full of hatred and violence, which none the less mirror each other. It is built around this line of demarcation – a barely visible border that separates the two sides of a single world. L'autre rive takes place in two different rooms. At the beginning, there are twelve singers in one of the rooms, and the whole audience is gathered there. As the twelve movements of the work unfold, the singers leave the first room, one by one, to enter the other room where the same piece of music is being performed backwards by another orchestra. In the one room, the instruments are a kanun (traditional Near Eastern instrument) and percussion; in the other it is a guitar and percussion. The lyrics are being performed in distorted versions of Arabic and French in each of the rooms respectively.

Nederlands Kamerkoor— VOICES AND SOCIETIES

- Music and society are inseparable, says Leo Samama, manager for Nederlands kamerkoor for the last seven years.
- An utterly free music, wholly beyond conventions, is thus inconceivable, since no society is free from conventions of thought and action. Even if a music appeared which lay wholly outside the norms and conditions of any and every society, at the moment it was performed it would be up to its neck in the social context within which the per-

formers perform and the listeners listen. These are among the reasons why during my years as a general manager I made contemporary music one of the important goals of the choir.

Samama also underlines the diverse historical and cultural influences on the development of European choral music. The programme to be performed by Nederlands kamerkoor reflects this through combining Renaissance lamentations by Thomas Tallis with Arne Nordheim's *Tres Lamentationes* written in 1985. The choir also brings two world premieres, with works by Dutch composer Micha Hamel and Serbian composer Isadora Zebeljan.

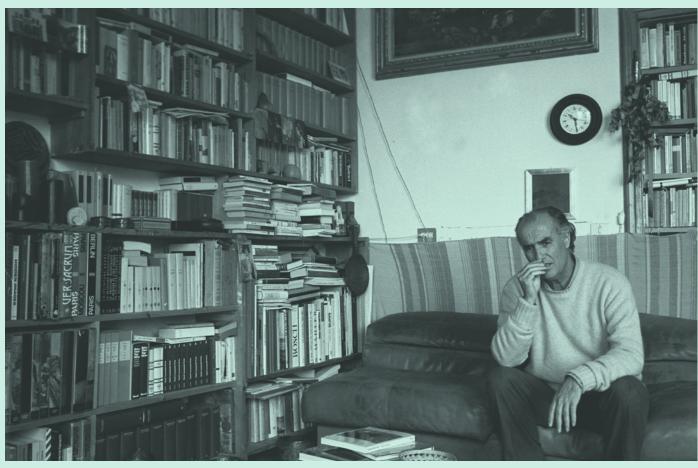
Det Norske Solistkor— FUNERAL SONGS AND LUIGI NONO'S POETRY

Det Norske Solistkor celebrates its sixtieth anniversary this year, and the concert on September 17 is part of the celebration. Accompanied by Gjermund Larsen on solo violin, they will perform a new work by Eivind Buene based on traditional Norwegian funeral songs.

- The songs I have used, originates in a region called Ryfylke, Buene says.
- People were singing them while the dead were carried from the house to the church. In these songs, it was more important to sing loud than to sing well. I have recordings of this, and they sing so freely that it is difficult to hear that they actually sing the same song. I have given the members of the choir this recording and asked them to create their own versions, and I want them to sing individually. During the performance, each singer will sometimes react to individual instructions given to him or her through an mp3-player.

Det Norske Solistkor will also perform Luigi Nono's (1924 – 1990) silently spectacular work *Das Atmende Klarsein*, for small choir, bass flute, tape and live electronics, together with flautist Bjørnar Habbestad. Nono wrote this work shortly after having turned away from the explicitly political basis for writing music that he advocated in the 1960s and 70s.

This shift in style began with the string quartet *Fragmente – Stille, an Diotima* is a striking example of Nono's new conception of composition: an almost meditative concentration on the interior of sounds, rather



Silently spectacular: Det Norske Solistkor perform Das Atmende Klarsein by Luigi Nono (picture) in Grønland Kirke Friday 17.09. A unique possibility to experience Nono's fascinating world of sounds, on the verge of silence. Photo: Graziano Arici



What if Γd been born on the other side? The divided city of Beirut forms the background for Zad Moultaka's haunting L'autre rive, performed Thursday 16.09 at Månefisken. Photo: Scanpix



 $\textit{Strong vocal tradition}: Latvijas \ Radio \ Koris \ presents \ four \ microtonal \ world \ premieres \ at \ Ultima. \ Photo: \ Ali \ Haydar \ Yesilyurt$

- 10.00 WORKSHOP IN TRADI-TIONAL SONG TECH-NIQUE "KULNING" By Susanne Rosenberg, part 2.
- 13.15 JEAN VOCAUX WORK-SHOP FOR CHOIR LEAD-ERS. By Guy Reibel.
- 13.15 SEMINAR AND WORK-SHOP IN AND ABOUT MICROTONAL EAR TRAINING. By Gro Shetelig.

SUNDAY 19.09.

11.00 JEAN VOCAUX – WORKSHOP. By Guy Reibel and mixed choir, part 2. Produced by Norwegian Academy of Music.

> Sign up for the seminars by sending an e-mail to hjelen@nmh. no by 10.09.

Admission: 400 NOK for all seminars except the choir leader seminar on 18.09. 1000 NOK for all seminars incl. the choir leader seminar on 18.09. Admission free for students and employees at the Academy.

SATURDAY 18.09.

17.00 LATVIJAS RADIO KORIS Uranienborg kirke

Lasse Thoresen:

Mythes étoilés WP

1. Voici l'heure

2. Ombres et images Karin Rehnqvist: Tenebrae WP Martins Vilums: Abar panjom ardig

abag gaw ekdad kard (On the Conflict Waged with the Primeval Ox) WP Toivi Tulev: Tanto gentile WP

Admission: 200/150

than on their relationships. Das Atmende Klarsein's world of sound unfolds along the same lines, towards a more introvert, intensely poetic musical language, sometimes on the verge of silence. The piece consists of four sections for small choir, which alternate with four sections for bass flute, both accompanied by tape and live electronics. The text combines fragments of Rainer Maria Rilke's Duino Elegies and ancient Greek writings. Nono developed both the text and the concept of the work in close collaboration with the philosopher Mario Cacciari. Words and sentences are split into syllables and single words, to be put together again in mosaic-like new relationships. The vocal parts are supposed to be sung as naturally as possible, moving away from conventional vocal techniques and approaching a more untreated, vulnerable beauty.

Still, Nono's intimate knowledge and love of the vocal medium could in itself be labelled political. The voice is in many ways this composer's primary instrument, with its potential to express human attitudes, protests and dreams.

Latvijas Radio Koris— MICROTONES

The Baltic countries have a strong vocal tradition. Through the Concrescence project (see next page), a close collaboration has emerged between Latvijas Radio Koris and a group of European composers. The project aims to investigate untempered scales and vocal techniques in different folk music traditions, and apply these to contemporary music for voice. The concert of Latvijas Radio Koris features four world premieres by Lasse Thoresen, Karin Rehnqvist, Martijns Vilums and Toivi Tulev.

Karin Rehnqvist, the Swedish composer, has made a work for Latvijas Radio Koris based on a text by the poet Paul Celan. "It is so immensely strong and incredibly painful. A prayer that does not move upwards towards the heavens, but downwards to the abyss", Rehnqvist writes about the piece. "In this piece, quartertones represent that which is twisted, when reality is askew, is incomprehensible. As in a society in which one cannot exist".

Tenso

This series of choir concerts also constitutes the Tenso Days 2010. Tenso is a platform for European professional chamber choirs, aiming to exchange knowledge and experience. In 2010, the Tenso network consists of Choeur de chambre Accentus, Cappella Amsterdam, Latvijas Radio Koris, Nederlands Kamerkoor, Det Norske Solistkor, RIAS Kammerchor and Ensemble Musicatreize. In the closing concert, three of the Tenso choirs will join forces in a new piece by noise artist and composer Maja Ratkje, featuring three choirs and three noise duos.

Concrescence— BACK TO THE BLUE TONES

Can blue tones in Norwegian kveding, a vocal tradition of unaccompanied song in equal temperament in a flat, vibrato-free tone and Mongolian overtone chanting ("throat singing") be used for new compositions? The concrescence project, initiated by professor Lasse Thoresen, explores ethnic song traditions. A group of European composers and performers have worked with ancient singing techniques found in folk music throughout a number of years. Georg Friederich Haas, Bernat Vivancos, Henrik Ødegaard, Ragnhild Berstad, Guy Reibel and Lasse Thoresen have all written new works, and Norwegian Academy of Music teaches microtonality in singing and hearing as optional subject.

The project has been presented internationally at a number of occasions, and several times earlier at the Ultima festival. It will reach its conclusion with another six oeuvres in the fall 2010. Composers Toivo Tulev, Karin Rehnqvist, Martijns Vilums, Celma Liga, Gundega Smite and Lasse Thoresen have written music for Latvijas Radio Koris. Four of the works will be performed during Ultima's Tenso Days.

There will also be seminars for singers, folk musicians, choirs, choir conductors and composers at the music academy on September 17–19.

SATURDAY 18.09.

19.00 MAJA SOLVEIG KJELSTRUP RATKJE: CREPUSCULAR HOUR WP) Uranienborg kirke

Grete Pedersen, conductor

Det Norske Solistkor, Nederlands Kamerkoor, Latvijas Radio Koris.

Nils Henrik Asheim, organ

Noise musicians Antoine Chessex, Lasse Marhaug, Sten Ove Toft, Per Gisle Galåen, Stian Westerhus and Kjetil Hanssen.

Admission: 200/150

Maja Ratkje— MASSIVE, BEAUTIFUL AND VIOLENT

Noise, choirs, wiring and nerdlike dedication come together in Maja Solveig Kjelstrup Ratkje's new work to conclude this year's Ultima.

By Thomas Berg



- Beauty to me lies on the borderline between what is traditionally considered ugly, and what is harmonious. I like music that possesses more than shallow sentimentality. Photo: Rune Kongsro

- Right up my street.

Maja Ratkje is referring to a commission from Ultima to compose a work for several choirs, among them Det Norske Solistkor, and noise artists, of whom Lasse Marhaug is one.

– I sang in choirs myself when I was a child, but as an adult I haven't had much to do with them. I remember I auditioned for a well-known choir when I moved to Oslo, but my voice was apparently too distinctive. And nzow I do concerts with live sampling of my voice, which sounds like a choir when you put many layers on top of one another, and I like it when the sound approaches something grandiose and pompous.

The church as a place of refugee
The piece she is writing for Ultima is scored for three choirs and six noise artists. In this work too there will be some electronic treatment of the voices.

- The noise artists will also be manipulating the choirs, but that is not all. They will move in and out of various textural combinations that arise where choir meets noise. I think it will be a very atmospheric experience.
- The concert takes place in Uranienborg kirke. What is it like for you to work in a sacred space?
- I don't have a strong attachment to religion, but I like the atmosphere of a church building. There is a sense of solemnity and ceremony that makes it a place of refuge from everyday life, from stress and all things temporal. And, not least, such spaces often have extraordinary acoustics. This is something quite different from the usual festival venues, so the work will be a textural composition more than anything.

No shallow sentimentality

- What I've heard of you previously hasn't really been reminiscent of church music.
- Beauty to me lies on the borderline between what is traditionally considered ugly, and what is harmonious. I like music that possesses more than shallow sentimentality, I search for contrasts that bring out nuances, beauty that arises at the point of intersection, in ambiguity I find all of this in noise music. I realize that "most" people associate noise with something aggressive or exclusionary, but for me it provides a positive experience, at its best both rich and orchestral.

Ratkje has been involved with noise music since the 1990s.

 I have been doing this for a while, but not related to any specific genre. I've always been interested in sounds, and not just those that are produced on conventional instruments, but for as long as I can remember I've been fascinated by sounds in nature and from machines and from anything else around me, and I imitated them as best I could, and with electronics a whole new world was opened up. Noise is a genre I feel at home in, perhaps more than any other. Noise artists are in general good and generous people.

Tired of mixing genres

- With a work for choir and noise you are mixing two genres. What do you gain from this?
- I feel that I'm very done with seeking sensation through mixing genres, that aspect is not interesting to me. What others call genre crossing is to me part of a natural process in which I look for whatever is natural for me to choose to express my ideas whether it is sound, movement, words, shapes or anything else.

Regarding the present work, Ratkje explains that she has taken the modern standard choral repertoire as her point of departure.

- I haven't decided which pieces to use yet, but the idea is to rework them and stretch them out in time.
 - How long?
- Very long, out of all proportion. And just as in a Bach cantata the work will have instrumental movements, choral sections, soloists and other constellations. The noise artists will relate to the form of the work and my instructions, without having to read the music. This involves a good deal of improvisation within the framework of the piece.

Structure and nerds

- From the point of view of the craft of composition, how do you go about your work?
- When I notate music, it's quite different from the way I work with sound, such as in a free-impro context. I relate to form, and can be very concerned with structure, but there is always at least one opening where the music can take off in a new direction. And even though things are usually very open when I'm performing myself, there is always a compositional awareness behind the music.

Ratkje explains that it often takes as long to work with the ideas as it does to complete the work

 The same can be said of working with electronics – there is a huge amount of preparation involving the equipment and hooking everything up.

- As a composer, what is it you want to communicate?
- I began composing out of my interest in sound, and return to it again and again. This work is a tribute to sound and texture. To my inner ear it already sounds incredibly massive, beautiful and violent. It will be exciting to hear how it turns out. There are many external aspects that I do not have control of, which can make you pretty nervous.

INSTALLATIONS—

The sound of a hug, orchestra rehearsals, sounds made by fish and music heard in a restaurant. These are some of the experiences Ultima's sound installations have to offer!



Fishing with microphones: Jana Winderen reveals the complexity, strangeness and hidden sound mysteries of the big blue with the latest technology in the project Energy Field. Photo: Julia Barclay



Touch me! Amongst Erwin Stache's pillars in his installation 87,3 Kilo Ohm, you can make noise by holding someone's hand, pull somebody's nose, by giving a hug or whatever you fancy. Photo: Anja Winkler

SUNDAY 05.09

13.00 87,3 KILO OHM
The Norwegian National
Opera and Ballet

Opening of Erwin Stache's sound installation.

The installation will remain active until 18.09. Produced by Atelier Nord and Ultima.

Admission free.

WEDNESDAY 08.09.

10.00 ORCHESTRAL EXCERPTS Norwegian Academy of Music

Installation by Eivind Buene.

The installation will remain active until 18.09.

In collaboration with the Norwegian Academy of Music

Admission free.

ENERGY FIELD The Norwegian National Opera and Ballet, Foajeen

Sound installation by Jana Winderen.

The installation will remain active until 18.09.

In collaboration with NOTAM

Admission free.

THURSDAY 09.09.

15.00 OPENING OF ROMKLANG. Soria Moria Restaurant

> The artist Jørgen Larsson introduces his installation Romklang, which enables guests at the restaurant Soria Moria to influence the sound using their own iPods or iPhones.

The installation will remain active throughout September.

Admission free.

Orchestral excerpts

An audition for symphonic orchestra is a very special situation. The musician stands in a room on his own and plays excerpts from grand orchestral works. The jury is seated behind a curtain, so as to concentrate on what it hears, not the age, gender or appearance of the performer. "The situation is interesting, not least because it's so old-fashioned", the composer Eivind Buene says. He has put together the video installation Orkesterutdrag (Orchestral Excerpts), which is made up of short film cuts of music students at auditions.

87,3 Kilo Ohm

Erwin Stache's installation 87,3 Kilo Ohm can be found by the entrance of the Oslo Opera House. Amongst Erwin Stache's pillars, you can make noise by holding someone's hand, pull somebody's nose, by giving a hug or whatever you fancy.

Atelier Nord and Ultima have invited the German sound artist Erwin Stache to Oslo during the festival. When he was a kid, Stache was so bored by his piano lessons that he built his first electronic instrument when he was fifteen. After studies in Mathematics and Physics, he revisited the joys of childhood, and today he is a musician who composes music and invents electronic devices, electroacoustic and mechanical instruments.

His installation 87,3 Kilo Ohm consists of five sound stages with steel columns controlled by sensors. The columns react to pressure and skin contact, and produce sound when they are touched. If you touch at least two columns, they produce music. If several persons touch each other, new sounds are created, whether you hug someone or pull his nose. Passersby who take their time to stop, may change tonality, speed and other parameters by using their hands, as well as playing together with others. The sounds that make up the installation will refer to special places in Norway and Oslo.

Energy Field

Jana Winderen researches the hidden depths with the latest technology; her work reveals the complexity and strangeness of the unseen world beneath. She is concerned with finding sound from hidden sources, like blind field recording. In the project *Energy Field* the audio topography of the oceans and the depth of ice crevasses are brought to the surface. The installation consists of recordings made by four DPA hydrophones, a Telinga parabolic reflector and 4060 DPAs from

inside and deep under the ice in Greenland, the Barents Sea, hunting saithe in the Norwegian fjords, of sea snails along the shores, of feeding and mating cod and the shifting current deep under the surface. Winderen explains: "The ecosystems underwater are highly neglected and surprisingly not very much research has been done in the area of sound, even though the oceans cover more than 70% of our planet. To add the sense of listening to the understanding of the oceans' creatures, I believe we can further our respect and knowledge of this hugely important and fragile ecosystem".

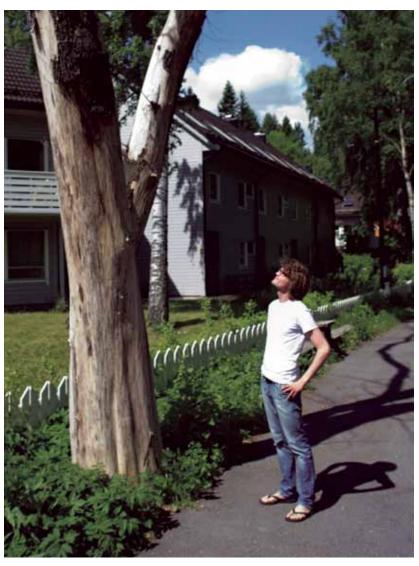
Romklang

In his installation *Romklang* (Reverberation) sound artist Jørgen Larsson has taken on music and social space. If you bring a friend along to restaurant Soria Moria, you can have your iPod or iPhone influence the sound and ambience in the place.

Eivind Buene— DIGGING DEEP

Composer Eivind Buene regards the symphony orchestra as a heap of ruins when writing music for it.

By Thomas Berg



Breaking free: Eivind Buene is trying to break free from his close relation to the symphony orchestra. Photo: Rune Kongsro

WEDNESDAY 08.09.

10.00 ORCHESTRAL EXCERPTS Norwegian Academy of Music

Installation by Eivind Buene.

The installation will remain active until 18.09.

Admission free.

TUESDAY 14.09

21.00 COMPOSITION AND CRAFTSMANSHIP Gyldendal Norsk Forlag, Sehesteds plass.

Tomas Espedal on writing. Jon Øystein Flink on writing and singing. Eivind Buene on writing and composing. Susanne Christensen on writing and listening to Laurie Anderson.

Exclusive performances: Eivind Buene sings Schubert and Jon Øystein Flink as singersongwriter

In Norwegian language only In collaboration with Vinduet.

Admission: 100

FRIDAY 17.09

18.00 NEDERLANDS
Kamerkoor and
DET NORSKE SOLISTKOR
Grønland kirke

Conductors: Kaspars Putninš (NK) and Grete Pedersen (DNS)

Micha Hamel: Trees WP Isadora Zebeljan: Lalum lato WP Glacinto Scelsi: Antifonia Thomas Tallis (1505–1585): Lamentationes Arne Nordheim: From Tres lamentationes

Eivind Buene: Allsang WP on new version Fiddle: Gjermund Larsen

Luigi Nono: Das Atmende Klarsein Flute: Bjørnar Habbestad Live electronics: Alvise Vidolin

Arne Nordheim Composer's prize

In collaboration with the festival Tenso Days and the Ministry of Culture, produced by Det Norske Solistkor, NOTAM and Ultima. With financial support from the Embassy of the Kingdom of the Netherlands.

Admission: 300/200

– I am very fond of the sound of an orchestra. As a composer, having a hundred people at your disposal is amazing. At the same time, the orchestra is a frustrating number, as it is based upon a rigid, almost military system with inherited procedures. Experimenting with such a heavy, inert structure is hard. Hence I sought another way of using it. Then the idea of relating to the orchestra as a heap of ruins came up – a place of excavation filled with memories where one can dig up everything the orchestra has done and the composer acts as an archaeologist.

These are the words of composer Eivind Buene, who has created the work *Stelefeldt* for this year's Ultima festival. "Stele" is the archaeological term for a kind of memorial monument, and according to Buene, a "stelefeldt" is a field of memorial stones.

- The work is written for a concert hall with orchestra and electronics. It considers the history of the orchestra an archive of sounds. A sound system surrounding the audience is supposed to depict the unconscious of the orchestra and let parts of its history surface.
 - In what way?
- By using old recordings. The idea is to use phonogram history as an archive. For example I use some bars from Brahms and place them after each other. The fascinating thing about listening to a recording is that you not only hear the music, but the room it's recorded in and the people who are present. You hear coughing from 1929 and creaking chairs from 1948. Recordings fascinate me – imagine how many versions there are of, let's say Beethoven's third. At the same time, they have a homogenising effect by making some versions into standards for performances. I imagine that the music was played in a number of more different ways before the age of recordings set in. Anyway, it's like putting these recordings inside one another like Chinese boxes. Therefore it is not a question of just taking some old material and remaking it, but almost exhibiting different ways people have related to the material before, via the records. Music history is not just a pile of sheet music; it is also a history of interpretations.
- How come you started this work?
 I started working with historical material in different forms a long time ago, and this has been common in new music in the last three or four decades, but I haven't worked systematically or with structure. After working freelance for 12 years, I reached the conclusion that I should approach things more thoroughly and theoretically. Now I work as

a PhD fellow at the Norwegian Academy of Music. This makes time for me to immerse myself into artistic work, and I have found some models and tried to understand why this interests me so much.

- How?
- My basic position is the heartfelt embracing of the symphony orchestra. But when you have such an intimate connection, you can also become blinded and unable to spot what is unique about it. So now I try to tear myself away and be a bit strict. Find a way of seeing it that is different from the heartfelt. Not just celebrate history by working with historical material, but enter into a critical dialogue. Search for something alien in the home-loving of the experience of musicians in their best clothes sitting on chairs, keeping their bows in time.
- What has this process of tearing yourself loose been like?
- Liberating. When entering the subject matter with another thought model, you see different things. You discover something new during the composing when changing a lens or a perspective, write different things than you used to, and as an artist it is interesting when you surprise yourself. If you change the way you work, the contents become different. Definitely. And this is interesting, considering all the kinds of craftsmanship music embodies. Take art students, they can work with paintings, photographs, video or installation – they pick up a tool. But to be able to write even one bar for an orchestra, you need knowledge, like the range of a clarinet or the strength of a percussion instrument. For a composer, working with a symphony orchestra is a threshold to overcome. Imagine letting someone not familiar with the craft do this work? Maybe it would be liberating?

As for Buene, he is not one to fear a lack of education within a field and let this stop him from experimenting. Earlier this year, he published the novel *Enmannsorkester* (One Man Band) to great acclaim, and he is also planning a video installation which will enter into a dialogue with the musical work. The installation will contain movie clips with students preparing for orchestra auditions.

- I do not pretend to be a video artist because I make this installation. I only wish to use it as a bridge from the concert hall and out to a festival with craftsmanship as its subject matter.
 - In what way?
- The Norwegian Academy of Music is very much based upon craftsmanship. As opposed to other art forms, music is extremely

SATURDAY 18.09.

14.00 NMH ORCHESTRA Norwegian Academy of Music, Lindemansalen

> Rolf Gupta, conductor Johann Sigurd Ruud, plano Alban Berg: *Drei Stücke, Op. 6* György Kurtág: Quasi una fantasia for plano and chamber orchestra

Eivind Buene: Stelefeldt WP

Produced by Norwegian Academy of Music Admission: 200/150 grounded in a repetition of historical working methods. This is evident when music students are up for an audition: they stand all alone in a room, in front of a curtain that hides the jury in order for it not to be affected by age or sex, playing excerpts from music history with no context whatsoever. The situation is interesting because it is such an oldfashioned one. And when I write sheet music for musicians that are alive today, I am entirely dependent of this tradition of craftsmanship. It is an interesting paradox, since I as a composer trying to make innovative, experimental music. At the same time, this strange triangle between composer, performer and listener is one of the most interesting phenomena for me, and the reason why I work with tones and sheet music in the first place.

This work for concert hall and electronics is not the only contribution from Buene on this year's Ultima festival. The Norwegian Soloist Choir will perform his paradoxical work *Allsang* (Sing-along).

- It is a paradox because it is based upon folk music, and folk music has little in common with choir song. The tradition is very solistic. The laysinger dominates with idiosyncratic ways of singing which are the exact opposite of what a choir does: making many voices sing as one. I will make many voices sing the same material in their own, individual way.
 - How will you make this happen?
- For instance, I will start by using a tradition with funeral songs from the region Ryfylke. These particular songs were sung while the body was brought from the house to the church, and singing forcefully was more important than singing beautifully. I have recordings of some of these songs. The singers sing so freely that it is hard to hear that they sing the same song. I gave the members of the choir these songs and asked them to make their own versions. During the performance, they will each listen to an MP3-player with instructions, like a version of the traditional way of learning folk music, in real time.

House of Drama— FROM PSYCHOLOGY THROUGH IDEOLOGY TO APOCALYPSE

By Thomas Berg and Anette Therese Pettersen



Composer Ignas Krunglevicius prepares for his role as Rembrandt during rehearsals for "Den norske opra" at last years Ultima. Photo: Rune Kongsro

FRIDAY 17.09.

21.00 ETUDES Dramatikkens Hus

Projects that have been a part of the music the atre week at Dramatikkens Hus, are performed.

Program: Ensemble Ning (Tora Ferner Lange, Rasmus H. Jørgensen, Amund S. Sveen, Erik S. Dæhlin) and Ignas Krunglevicius (composer)

Susanne Øglænd and Finn lunker

Trond Reinholdtsen Christina Lindgren and Stefan Thorsson: Saba Pacha

Hanne Dieserud
(actress/singer)
Amund Sjølie Sveen
(percussion)
Marita Igelkjøn (piano)
Maja Bugge (cello)
Amanda Lindquist
(violin)
Mathilda Brunstrøm
(viola)
Petter Langfeldt
Carlsen (clarinet)

Erik S. Dæhlin and Gunnar Wærness

Produced in collaboration with Dramatikkens Hus.

Admission: 100

No one is quite sure what will happen at Dramatikkens Hus (House of Drama). But then, that's the whole point.

 It might take twenty minutes, or it might take one hundred and twenty minutes.
 We won't let the musicians know until right before they're going on stage. Christina Lindgren is a scenographer educated in Berlin and Oslo.

Along with four other projects, she and her team have been handed the same task: to let text meet music meet stage. *Etyder*, or *Etudes*, is the name given to the project by Lars Petter Hagen (director of Ultima) and Kai Johnsen (artistic director of the department of text at Dramatikkens Hus). The word doesn't even exist in my Oxford dictionary – even though it claims to be for 'Advanced Learners'. But an etude is an instrumental musical composition, usually performed as a rehearsal piece. In other words: workshop material.

Children's voices and sounds of a city Our piece is called Saba Pacha, says Lindgren.

– It's based on the novel *The Alexandria Quartet* by Lawrence Durrell, but we haven't made a performance version aimed at transferring an emotional experience from the novel, or composed music for the text. There are no musical efforts to recreate a story. It's more an attempt to show what is not clearly visible in the text: what the characters hear, sense, smell, are disturbed by, and lead along by, the sound of a popular melody from an old gramophone coming through an open window, a low radio voice in the summer breeze, noise from the city, the sounds of tambourines and children's voices, et cetera.

Lindgren is working together with the composer Stefan Thorsson on this project. He's a Swede based in Berlin, mainly working with modern dance, theatre and film. Lindgren says *Saba Pacha* is a mixture between concert and performance.

– Or a scenic concert for eight musicians and an actor. The novel tells the story of four different Europeans – Justine, Balthazar, Mountolive and Clea – living in Alexandria before the Second World War. It's about how they meet, how they do not meet, what effects they have on each other and their surroundings. So you get four different angles on their lives, which are intertwined, as well as on the city, that becomes a sort of fifth main character, says Lindgren.

- Every musician is a source of different sounds. Before they enter the stage, they're being told how long the piece will last that day, they get their music sheets, and they can choose from different "boxes" what they want to play.

Open poetry

Erik Dæhlin (a percussionist and composer) on the other hand, says that while the other performers seem to have pieces that are more or less ready, he has only the faintest idea of what will come out of his cooperation with the author Gunnar Wærness.

- I did a small piece for the opening of Dramatikkens Hus together with Gunnar. This new piece will continue what we started then, but we haven't begun working yet. The way I see it, the whole idea during this day and age is to be open for the unexpected, and Gunnar and I will definitely be in the middle of an open ended process.

Dæhlin explains that what they performed last time was a kind of musical theatre.

– It was supposed to be a meeting between text, music, sound and space, but we ended up with not very much text. That's what happens when a composer attacks a text with music. Last time we also had a dancer with us, but we won't have that this time. We'll see if we can come up with something else instead. In the best case, or the worst, it'll only be the two of us. It's completely open.

Group therapy

Lithuanian composer and video artist Ignas Krunglevicius does have a plan for the form of his project. He's composing a speech for the contemporary music ensemble Ning, and their part of *Etyder* will have the shape of a group therapy session. On stage there will be four video screens, with text for the performers to read. The performers represent a family of four, quite the traditional family one would think. But it's the psychology bit that interests Krunglevicius, and the music will play along with the psychology.

– This is a workshop with Ning, says Krunglevicius. This music performance is a part of both this project, which will be transformed into an installation piece later, as well as a part of my entire artistic project. I'm interested in the extreme powers in power abuse, and in the psychology that lies behind it.

Krunglevicius has been working on similar themes in his earlier projects, such as his video installation *Interrogation*.

- The music performance at *Etyder* is something else than the installation piece will be, but they highlight different aspects of the same theme, says Krunglevicius.

Monday 13.09

CONFERENCE: WHERE TEXT AND MUSIC MEET THEATRE

11.00 DRAMATIKKENS HUS
Cecilie Ore: "From Opera
to Soap opera"

Verdensteatret: "Artistic strategies in own pro ductions"

Tore Vagn Lid: Presentation of his thesis:

'Mutual Alienation' –
The Theater as a Space
for Critical Experiences in
the Metabolism Between
Stage and Music, in the
form of a lecture and
performance. Performers: Tor Christian F.
Bleikli, Hilde Anine Hasselberg (singer), Mona
Solhaug, Thomas Valeur
(musician).

Discussion: Strategies for innovative work with music and theatre. With Cecilie Ore, Verdensteatret, Tore Vagn Lid, Susanne Øglænd and Trond Reinholdtsen

Moderators: Kai Johnsen and Lars Petter Hagen

(In Norwegian language only)

In collaboration with Dramatikkens Hus and Den Nye Opera. Supported by Fritt Ord

Admission: 350 incl. lunch Sign up for the seminar by sending an e-mail to konferanse@ultima.no by 07.09.

Democracy now?

Is democracy an ideology? How can one maintain a political awareness today? And what sort of dramas can we make with this lack of historical drama? These are some of the themes director Susanne Øglænd, composer Rolf-Erik Nystrøm, playwright Finn lunker and scenographer Signe Becker will test in their project. Neither title nor form is yet fully established. As is the case with Erik Dæhlin and Gunnar Wærness, the project is rather open at this stage.

- This will be a sort of prologue to a performance we're working on which will be finished in a year from now, says Susanne Øglænd.
- The performative aspect is a very important part of the development of this material, and this is a way to test different ways of working with it. We're taking the liberty to make a prologue to test a part of the total material. How we meet around the theme is more important than each of us being creative separately.

The final performance will be a response to the German playwright Heiner Müller's play *Der Auftrag*, which in turn is a response to a novel by Anna Seghers (another German writer). Both the final performance and this prologue will be centred around ideology, and what it means in our time.

Apocalypse at The Norwegian Opra Trond Reinholdtsen, director and only employee at The Norwegian Opra, will end the night with a rather exclusive performance. His opera house (seven minutes walk from the Dramatikkens Hus) has a capacity of approximately twenty people. The Norwegian Opra was launched on the opening night of the Ultima festival last year. And it's therefore only logical that as we enter the last day of this year's festival, The Norwegian Opra also invites us to its third performance. It is still unknown who exactly Reinholdtsen will be cooperating with, but he is set on proving that opera is not necessarily an art form of cooperation.

- The performance will be about the apocalypse, Reinholdtsen reveals.

The Book of Revelation (Johannes Åpenbaring) from the Bible will have a central place. Might our longing for an apocalypse be just as strong as our fear of it? The performance will first and foremost be about the end of capitalism and the decadent times we live in. It looks like the end is near.

WHERE TEXT AND MUSIC MEET THEATRE

By Anette Therese Pettersen

Ever since The Norwegian National Opera and Ballet (referred to by most people as simply 'The Opera', as will be the case here) moved into its new building, in 2008, there has been a pretty much constant debate regarding its content. The first opera production was bought from England, and The Opera received critique for not staging something new and preferably also Norwegian instead.

What sort of ambitions do we expect from such an institution? Should it mainly present productions expected and clearly wanted from its already excisting audience, or is it possible to trigger enthusiasm for opera as an art form and at the same time be a place for innovative work with music and theatre?

Ambitions

This summer the debates reached a new high when composer Cecilie Ore made a public complaint regarding the circumstances surrounding a refusal from the Opera. Her complaint against the Opera, is a lack of interest in the artistic aspects of the works. The question being: on what grounds are the decisions regarding the repertoire of one of our main national art institutions made?

This winter on March 4th Dramatikkens Hus (House of Drama) had its official opening. Almost two years after the Opera, and the debate is of course along the same lines: what shall be the content and role of *this* house? When the line between what is music, theatre and text no longer is constant nor broad – do we need a clearer line? Or should we dig into this blurring instead?

Dramas of today

There's a fine line between visual arts and theatre, or between music and text/literature. It's getting more blurry by the day. But this 'art fog' might not necessarily be a negative thing. What are the dramas of today? What sort of opera and music theatre is interesting and relevant today? On September 13 Dramatikkens Hus and Ultima invites composer Cecilie Ore, director Tore Vagn Lid and theatre company Verdensteatret to discuss this field.

Different entries to music theatre
Both Ore, Lid and Verdensteatret work within
music theatre – and all have different entries to it. Ore's last piece for the Opera was
Dead Beat Escapement, based on talks with
a number of Death Row inmates in American
prisons – and was 'a strong and unashamed
statement against the death penalty.' This,
in addition to Gisle Kverndokk's Jorden rundt
på 80 dager, is the only new Norwegian opera
productions since it moved into its current
house.

Tore Vagn Lid handed in this winter his thesis called 'Mutual Alienation' – The Theater As a Space for Critical Experiences in the Metabolism Between Stage and Music at the Institute for Applied Theatre Studies in Giessen (Germany). Lid's doctoral thesis is closely related to his background as a performing musician. Two questions he asked was: What ways are there for theater and music to function together and become a place for understanding, critical sense and reflection? How can theater space expand and evolve into a multi-voiced space for text, music and images – and thus fulfill its potential as a space for critical experience? His research is based on his own and Transiteatret-Bergen's performances as well as number of important contemporary and historical strategies and models behind music and stage work.

Discussion

Along with Verdensteatret (see presentation earlier in the magazine), Ore and Lid will present and discuss different aspects of the music theatre of today. After the presentations, there will be a panel discussion where, in addition to the already mentioned entrants, director Susanne Øglænd along with composer and director of The Norwegian Opra Trond Reinholdtsen, will participate. The debate and discussion will be held at Dramatikkens Hus, and led by Kai Johnsen – artistic director of the Department of Text at Dramatikkens Hus.

Closing Party— JAZZMONTØR PRESENTS:

Prins Nitram, Erwin Stache, Captain Credible, Cuckoo Music, VJ Palegolas, Harpiks and DJ Olle Abstract



Timber! If you want the job done properly – do it yourself. Check it out on the web! Photo: Jazzmontør

SATURDAY 18 09

21.00 ULTIMA CELEBRATION

Idea gardeners Jazzmontør ends the festival with a bang.

Prins Nitram, Erwin Stache, Captain Credible, Cuckoo Music, VJ Palegolas, Harpiks and DJ Olle Abstract. There will also be installations, film and reflections from the past eleven Ultima days.

Admission: 100

Jazzmontør is an exciting contemporary multimedia lab from Oslo. Their mission is to create experiences they have dreamt about all their life. Since they dream a lot, they have to mash up the best from science, media, music and partying to make their vision come true. One thing they dream about a lot, are good parties. During the Ultima Festival, they move the whole laboratory to Blå and invite some of their best friends to a good, old-school Jazzmontør party. Usually these parties involve far out installations, exquisite experiences, entertaining art, funny hats and no holds barred good times.

As well as live and new music that talks to the head, heart and feet, of course, there'll be five fabulous concerts, installations, film, music and reflections on the Ultima Festival, all appropriately and painstakingly produced by Jazzmontør.

Prins Nitram

Danish music press sang its praises in unison when Prins Nitram published his debut album *Bomty Bomty* in 2008. The record is a journey through styles and expressions, all the while he's running around in an enormous palace, playing on anything he can find in nooks and crannies. Frisky reggae, kinky techno and smart electronica, all presented by a big band that consists solely of Pris Nitram clones. We are excited to present the Ultima crowd with one of the foremost Nordic Indie crooners.

Captain Credible

Captain Credible made his appearance at Modulert Grand Prix, an annual event where a dozen performers and bands are invited to remix the songs from the Eurovision Song Contest live during the broadcast. He turned up with a bunch of instruments, cables and miscellaneous breathing electronics affixed to his body. He oozed electrofunk, and a cramped Blå went into a dancing frenzy.

A night with Captain Credible is a night with the dance machine.

Palegolas vs Cuckoo Music

Andreas Paleologos was born a Gemini, so we have decided for him to split into two and produce images, video and animation as VJ Palegolas as well as become Cuckoo Music and present music. In addition to being a musician and VJ, he excels at being an animation artist, dancer, photographer, sketch artist, concept developer, vegetarian and piano player. Be prepared for soul, charm and solid workmanship by this Swede who speaks a rare Norwegian dialect.

Erwin Stache

It would seem Erwin Stache found his piano lessons too boring, so he invented his first electronic instrument at the age of 15. He studied physics and mathematics, but has stayed true to his calling as a musician, composer and inventor of a variety of electronic devices, electro-acoustic and mechanical instruments. Either he uses them to perform by himself, or he collaborates with indie theater and dance groups, instrumentalists, poets and students during installations, concerts and other arrangements. Within Ultima, he also presents the installation 83,7 Kilo Ohm together with Atelier Nord.

Harpiks

"Harpiks" is the key which unites five different projects. Some people have described it as a primal contemporary-reaction, containing contrasting expressions. Part of it being directly reactionary towards the contemporary, other parts acting as a timeless resonance of all that is. There is no outwardly directed or united agenda. The motivation is individual, but what is common for all of them is a fascination for the forests and a heart for indigenous handcrafts and ways of life. "Harpiks" is also a Norse word for the rot-preventing sap found in trees. Punk rock, hardcore, ethnic, chainsaws & axes.

DJ Olle Abstract

Nobody competes with Olle after midnight. After nearly twenty years of deejaying, he has an enormous catalog of electronic music you can dance to. Vi have asked Olle to give the records stacks a thorough look-over, leave Hitz for Kidz at home and select his ultimate kinky B-sides and electronica for the true connoisseur.

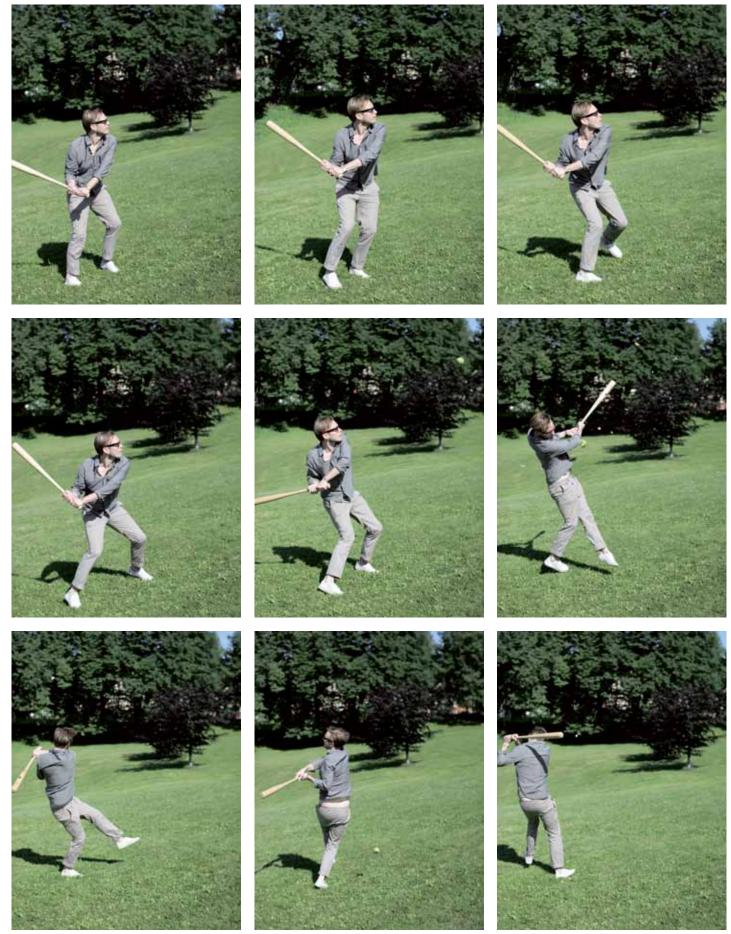


Photo: Rune Kongsro

Fruit Sonata
Play baseball with a fruit.

– Ken Friedman, 1963.

Monday 13.09.

21.30 ENSEMBLE ERNST Gamle Logen

Jon Øivind Ness:

Mooncough WP
Mark Adderley:

All Plans Last Only
Until the First Shot WP
(soloist: Sunniva
Rødland Wettre, harp)
Lene Grenager:
Steal-stole-stolen
(soloist: Lisa Dillan,
vocal)
Enno Poppe:
Öl 1

Admission: 150/100

SATURDAY 11.09.

14.00 FAMILY WORKSHOP ULTIMASKINEN Teknisk museum

16.00 KNUT WIGGEN

11.00- Parallax 16.00

SATURDAY 18.09. & SUNDAY 19.09.

11.00- EXHIBITION: 16.00 Musikkmaskiner Permanent exhibition Teknisk Museum

ENSEMBLE ERNST

This ensemble originated in 1996 amongst students at The Norwegian Academy of Music, who had befriended each other whilst playing informally for a couple of years. They wanted to continue playing after graduation to preserve a group that enjoys contemporary music and like to make it accessible to a broader audience.

At this year's Ultima, they perform new works by Jon Øivind Ness and Mark Adderley. Mark Adderleys piece is titled: "All Plans Last Only Until The First Shot". Adderley explains: "The title is a quotation from General Patton which he made during world war two, and alludes to his experiences on the battle field. It is necessary to prepare both for combat and to create, but training also prepares you to improvise and to create spontaneously. This composition is the result of a collaboration between me and Sunniva Rødland Wettre. She, together with Ensemble Ernst, commissioned the work as part of the work on her doctorate at The Norwegian Academy of Music where she is doing research into new expressive potentials of the harp". Works by Lene Grenager and Enno Poppe are on the repertoire as well.

SCIENCE MUSEUM

Ultima, in collaboration with Drivhuset and Norsk Teknisk Museum, is arranging workshops in composition for school classes and families. The exhibition Musikkmaskiner leads from the earliest mechanical and automatic musical instruments to the electronic and digital music of our time. In activity rooms and and the data lab, musicians Isak Anderssen and Jon Halvor Bjørnseth have the participants compose new music which soon is performed live on stage.

The participants use the 'air synth' theremin, samplers and electronic devices, programmable music boxes and Notam's sound software DSP with historic sounds from the exhibition. Both participants and audience are encouraged to test the internet version of Ultimaskinen (The Ultimachine), here Drivhuset collects sounds recorded at the festival in a 'quick blender', letting anyone compose and remix the festival in his own way.

Drivhuset is a non-profit foundation that brings together professional musicians with music education on all levels. Notam (Norwegian Center for Technology in Music and Art) is a resource center for contemporary music, provding botch technology and networking to artists. On Saturday September 11, Drivhuset will arrange an open workshop for families in the exhibition. Later the same day you can also meet the Norwegian electronic music pioneer Knut Wiggen. Wiggen will play samples from his own music, and talk about the process of building the ground-breaking EMS-studio in Stockholm in 1969.

Towards the end of the festival, Saturday 18 and Sunday 19 of September, the improvisation trio Parallax and sound designer Elisabeth Nilsson invites children to sound- and light experiences in the museum in a brand new project. Parallax is Stian Omenås, Are Lothe Kolbeinsen and Ulrik Ibsen Thorsrud making attentive and playful improvised music with references as traditional jazz and Asian music, as well as abstract soundscapes.

Ny Musikk has started a nice tradition with free concerts and a lunch buffet in its offices in Platous gate 18 on Grønland in Oslo. There will be two during Ultima: Friday, September 10 Håkon Stene, Anders Førisdal will hold a percussion and guitar concert, while Origami Metallika plays music by Brian Ferneyhough and Ole Henrik Moe jr. The week after, September 17, musicians from Norwegian Academy of Music will give compositions by Karstein Djupedal and Stine Sørlie their first performances.

BY THE BOOK

The Arditti Quartet has followers all around the world, including Norway. We are proud to have them back at Ultima with a very exciting program.

Irvine Arditti has been a member since it started in 1974. The quartet relies on close cooperation with composers. "We would like the composer to participate in our work, so they can influence us and tell us what they want. In a way, we're there to serve them and play their music they way they want it played", he has been quoted as saying.

In Slottskapellet in the Royal Palace, they perform works by four composers, among them Norwegian Jørgen Karlstrøm and American Evan Gardner, who lives in Norway and Berlin. His work is titled 'The Oxford Dictionary of Music', and each movement is a musical interpretation of meticulously chosen pages from a dictionary. One of them contains words like 'Stimme', 'Stimmung' and 'Stockhausen, Karlheinz'. The concert also includes Austrian composer Olga Neuwirth's most recent string quartet and Kurtág's modern classic Officium Breve, quoting Webern and Szervánszky in 15 concise, transparent miniatures.

FRIDAY 10.09.

12.00 LUNCH CONCERT Ny Musikk

> Håkon Stene, Anders Førisdal and Origami Metallika

Brian Ferneyhough: Renvoi/Shards Ole Henrik Moe jr: KRAV

Admission free. Light lunch bufet.

SUNDAY 12.09.

13.00 BLÅROLLINGER Parkteatret Scene

Electronic family concert with Cuckoo.

Admission: 50

FRIDAY 17.09.

12.00 LUNCH CONCERT Ny Musikk

> Karstein Djupdal: Abstrakt musikk: En studie av en studie WP Based on "Étude aux Chemins de Fer" by Pierre Schaeffer

Musicians from the Norwegian Academy of Music.

friStad: Resonances of Lontano Improvisation based on Lontano by György Ligeti

Stine Sørlie: *Kafkaesque* – A musical interpretation of Kafka WP

friStad.

Produced by Ny Musikk. Admission free Light lunch buffet.

TUESDAY 14.09.

19.00 ARDITTI QUARTET
Slottskapellet, The
Royal Palace

Olga Neuwirth:
In the Realms of the
Unreal
Jørgen Karlstrøm:
No Art WP
Evan Gardner:
The Oxford Dictionary
of Music WP
György Kurtág:
Officium Breve

Admission: 200/150

SANDWICHES AND PERCUSSION

Ny Musikk has started a nice tradition with free concerts and a lunch buffet in its offices in Platous gate 18 on Grønland in Oslo. There will be two during Ultima, Friday September 10, Håkon Stene and Anders Førisdal will hold a percussion and guitar concert, while Origami Metallika plays music by Brian Ferneyhough and Ole Henrik Moe jr. The week after, September 17, musicians from The Norwegian Academy of Music will give compositions by Karstein Djupedal and Stine Sørlie their first performances.

BLÅROLLINGER: CUCKOO – MY FAVOURITE THINGS

Ultima continues the collaboration with the concert series Blårollinger with a slightly crazy premiere for the children. With one leg planted in visual performance and cartoons and the other in music, Andreas Paleologos (CUCKOO) plays his way through a fantasy world full of childhood inspirations, TV plays, dance, fiction and music. In this premiere of the performance 'My favourite things' Paleologos will play a special concert for kids, where drawing, animation and synth pop go hand in hand with short stories about his favourite things.

In French, 'cuckoo' means 'Hi'. But in Norwegian, as in most other languages, it means 'a little bit crazy'...



Hello? The technology museum has something to offer everybody. (Photo: Rune Kongsro)





Conductor: Thomas Rimul, artistic leader of Ensemble Ernst. Photo: Ann Iren Ødeby



Plays the dictionary at the Royal Palace: The Arditti Quartet. From the left: Ashot Sarkissjan, Irvine Arditti, Lucas Fels and Ralf Ehlers.







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Dette er noen av høydepunktene høsten 2010. For fullt program se www.oslodomkor.no















NYHETER FRA AURORA OG SIMAX



HÅKON AUSTBØ NORSKE IMPERATIVER FARTEIN VALEN: Fire klaverstykker - Intermet KLAUS EGGE: Sonate Nr. 2, Patètica FINN MORTENSEN: Sonate ROLF WALLIN: Seven Imperatives

Håkon Austbø, klaver ACD 5060 SACD/Hybrid 5.1 og Stereo

Håkon Austbø spiller klaver og får instrumentet til å lyde som en tolvsylindret Lamborghini-motor. Her har han hentet frem skarpskodd musikk av fire norske komponister som var viktige i sin samtid, og som vil bli stående for ettertiden. All formidlet av Håkon Austbø, en planist på øverste hylle. (Bergens Tidende)



SVEN LYDER KAHRS

DEW SPARROWS BREATH

lei . wie eine Blume, von der ich den Namen nicht weiß.

Umille e tardo . Sparrows . Wir nur ziehen allem vorbei wie ein lufftiger Austausch . Und fernhin, ehe es alles geschieht Mais tes desirs ont la couleur du vent . Umille e tardo . In Nomine, selbst den eigenen Namen wegzulassen

ensemble recherche · Dimitri Vassilakis, piano · Ensemble Ernst asamisimasa · Helge Slaatto, violin · Franck Reinecke, double bass Anton Lukoszevieze, cello · Pierre Strauch, cello ACDS017 ACDVHybrid 5.1 og Stereo



Jon Øivind Ness

LOW JIVE Mad Cap Tootling · Wet Blubber Soup Gust · Low Jive

Oslo Philharmonic Orchestra Peter Herresthal, violin · Øystein Birkeland, cello Catherine Bullock, viola · Dan Slyffe, double bass Peter Szilvay, conductor · Rolf Gupta, conductor PSC1278 SACD/Hybrid 5.1 og Stereo





"Sanntidssymposiet" ved Norges Musikkhøgskole, våren 2011

- et institusjonelt nybrottsarbeid ved Det Norske Blåseensemble og Norges Musikkhøgskole

Norges eldste orkester i kontinuerlig drift, Det Norske Blåseensemble, er kanskje også Norges mest nyskapende orkesterinstitusjon. Ensemblets unike satsning på arbeid i grenselandet mellom kontemporær improvisasjonskultur og orkestral komposisjon, har gitt solide faglige resultater siden 2007.

I intime samarbeid med Norges Musikkhøgskole og School for Improvisational Music (NYC, US), har Blåseensemblet etablert et internasjonalt symposium som årlig trekker ca. 100 søkere fra hele verden.

Symposiet er åpent for alle komponister og utøvere som er tiltrukket av arbeid med improvisasjon som formelement i moderne komposisjon for større besetninger. Symposiet vil også være en integrert del av NMHs kjernestudie videre.

Inntak er basert på innsendte partitur og opptak av utøvende virksomhet.

HVA?: "Sanntidssymposiet", et ukeslangt symposium for komponister og utøvere av kontemporær musikk i krysningspunktet improvisasjon og komposisjon.

HVOR?: Norges Musikkhøgskole, Majorstua, Oslo

NAR?: Medio april, 2011

KONTAKT: peter.tornquist@nmh.no eller morten.halle@nmh.no

info: nmh.no og dnbe.no





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TØR DU STÅ ALENE?







Lettuce Music for Sten Hanson
The piece requires two performers, a head of lettuce on a music rack, a whistle and a small charge of explosives. Short signals on whistle. Head of lettuce explodes: A green rain. Long signal on whistle.

- Bengt af Kintberg, 1963.